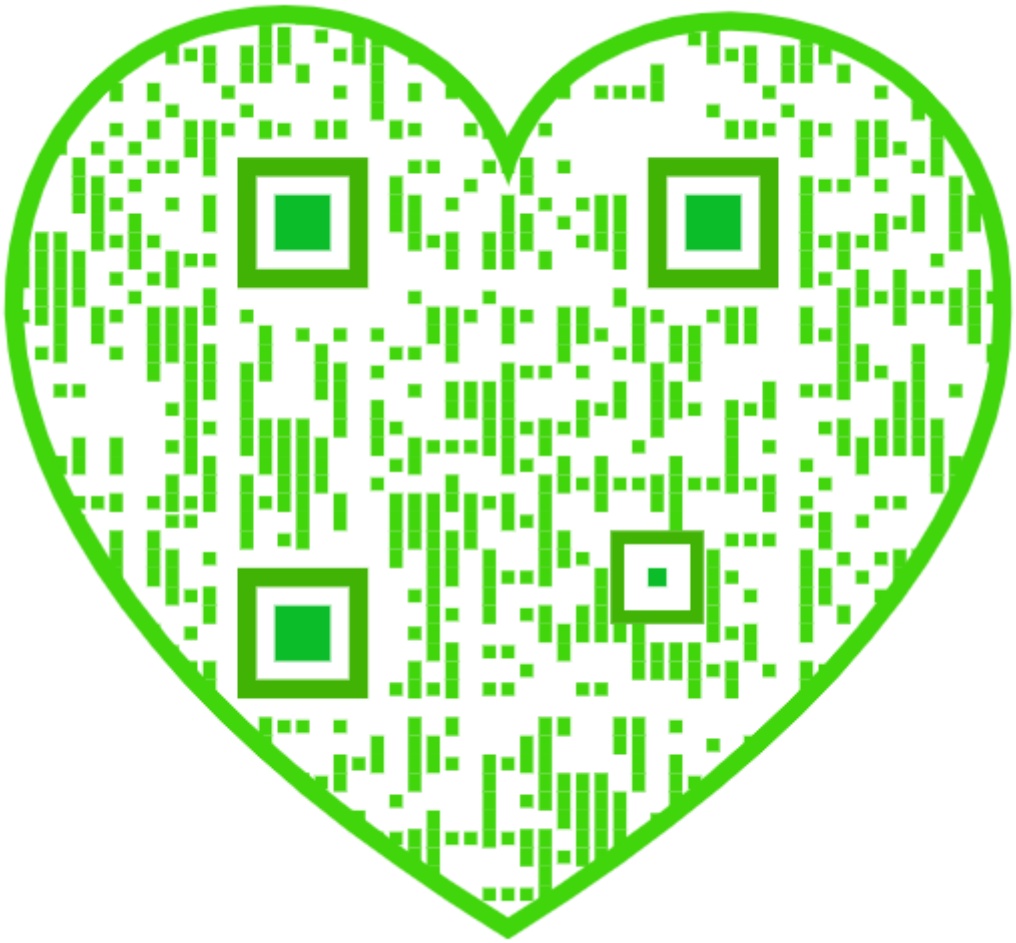

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ENGRAVING AND ETCHING

ENGRAVING

AND

ETCHING

A HANDBOOK FOR THE USE OF STUDENTS AND PRINT COLLECTORS

BY

DR. FR. LIPPMANN

LATE KEEPER OF THE PRINT ROOM IN THE ROYAL MUSEUM, BERLIN

TRANSLATED FROM THE
THIRD GERMAN EDITION REVISED BY DR. MAX LEHRS

BY

MARTIN HARDIE

NATIONAL ART LIBRARY, VICTORIA AND ALBERT MUSEUM

WITH 131 ILLUSTRATIONS

NEW YORK:
CHARLES SCRIBNER'S SONS
153—157 FIFTH AVENUE
1907

PRINTED BY
HAZELL, WATSON AND VINEY, LD.
LONDON AND AYLESBURY,
ENGLAND.

Ar. 63.90

PREFACE TO THE FIRST EDITION

THE following history of the art of engraving closes approximately with the beginning of the nineteenth century. The more recent developments of the art have not been included, for the advent of steel-engraving, of lithography, and of modern mechanical processes has caused so wide a revolution in the reproductive arts that nineteenth-century engraving appears to require a separate history of its own and an entirely different treatment.

The illustrations are all made to the exact size of the originals, though in some cases a detail only of the original is reproduced.

PREFACE TO THE THIRD EDITION

FRIEDRICH LIPPMANN died on October 2nd, 1903, and it fell to me, as his successor in office, to undertake a fresh revision of the handbook in preparation for a third edition. It has been my object to retain as far as possible every word of the treatise as its compiler left it, unsurpassed for clearness and compactness; and I have ventured only to remodel to some extent the history of German and Netherlandish engraving in the fifteenth century in accordance with the results of recent research. Dr. Elfried Bock, Assistant in the Print Collection at Berlin, has availed himself of the compiler's notes in making a series of additions and corrections.

MAX LEHRS.

BERLIN, *May*, 1905.

TRANSLATOR'S NOTE

Some additional references to English Engravers have been inserted in Chapters VI and VII, and a few books have been added to the Bibliography.

References to the catalogue numbers of prints described by Bartsch in his "Peintre-Graveur" are inserted in the form: (B. 37).

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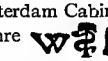
19.	Master with the Signature  : Portrait of a Woman	37
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THE LITERATURE OF ENGRAVING

THE literature dealing with engraving and etching is very extensive, and only a limited selection of the more important works can be here given.

General works of reference covering the whole province of the art are as follows:

BALDINUCCI, F. Cominciamento e progresso dell' arte dell' intagliare in rame. Florence, 1686.

HEINECKEN, H. J. C. Idée générale d'une collection complète d'Estampes. Leipzig, Vienna, 1771.

HUBER und ROST. Handbuch für Kunstliebhaber und Sammler. Zurich, 1796—1808. (Vol. ix. contains references to the principal works of engravers of all schools and countries, with biographical notes.)

LE BLANC, C. Manuel de l'Amateur d'Estampes. 4 vols. Paris, 1854—1889. (An attempt to give a catalogue of the works of all known engravers, etchers, etc.)

NAGLER, G. K. Künstlerlexikon. Munich, 1835—1852. (Contains biographical notices of artists, and a list, sometimes incomplete, of their engravings, etc. New edition in course of publication.)

NAGLER, G. K. Die Monogrammisten. 5 vols. Munich, 1858—1879. (Serves as a supplement to the above).

BRYAN'S 'Dictionary of Painters and Engravers.' New ed. 5 vols. London, 1905.

HELLER, J. Handbuch für Kupferstichsammler. Leipzig, 1850. (New edition revised and much improved by A. Andresen, Leipzig, 1890.)

BARTSCH, A. Anleitung zur Kupferstichkunde. Vienna, 1821.

QUANDT, J. G. von. Verzeichniss meiner Kupferstich-sammlung. Leipzig, 1853.

RENOUVIER, J. Des Types et des Manières des Maîtres Graveurs. Montpellier, 1853—1856. (Gives a history of engraving, so far as practised by painter-etchers and painter-engravers to the eighteenth century.)

DUPLESSIS, G. Histoire de la Gravure. Paris, 1880.

MABERLY, J. The Print Collector. London, 1844.

WILLSHIRE, W. An Introduction to the Study and Collection of Ancient Prints. London, 1874.

HAMERTON, P. G. The Graphic Arts. London, 1882.

DELABORDE, H. La Gravure. Paris, 1882. (English translation by R. A. M. Stevenson. London, 1886.)

The origin and early history of engraving have frequently been the object of special research. Among books dealing with the beginnings of the art are:

CICOGNARA, L. Memorie spettanti alla storia della Calcografia. Prato, 1831.

ZANETTI, A. Le premier Siècle de la Calcographie. Venice, 1837.

DELABORDE, H. La gravure en Italie avant Marc-Antoine. Paris, 1882.

FISHER, R. Introduction to a Catalogue of the Early Italian Prints in the British Museum. London, 1886.

DUCHESNE, A. Essai sur les Nielles. Paris, 1826.

CICOGNARA, L. Dell' origine dei Nielli. Venice, 1827.

OTTLEY, W. YOUNG. An Inquiry into the Origin and early History of Engraving. London, 1816. (Deals with the history of engraving to the sixteenth century.)

RENOUVIER, J. Histoire etc. de la Gravure dans les Pays-Bas jusqu'à la fin du xv^{ème} siècle. Paris, 1859. (Contains the early history of Netherlandish engraving.)

The following books deal with separate groups and periods:

HYMANS, HENRY. Histoire de la Gravure dans l'École de Rubens. Brussels, 1879.

ROSENBERG, A. Der Kupferstich unter dem Einfluss der Schule des Rubens. Vienna, 1888.

DUPLESSIS, G. Histoire de la Gravure en France. Paris, 1861.

PORTALIS, R., and BÉRALDI, H. Les Graveurs du xviii[ème] siècle. Paris, 1880—1882.

BRITISH MUSEUM. Catalogue of Prints and Drawings. Political and Personal Satires. 4 vols. London, 1870.

For a long time there has been a demand for carefully compiled descriptive catalogues of the collected work of the masters of engraving. Interest has principally been attached to the work of those engravers and etchers ("painter-etchers") who have worked on the copper from their own original designs. The following are important works of reference of this type:

BARTSCH, ADAM. Le Peintre-Graveur. 21 vols. Vienna, 1803—1821. (This is the principal work of reference. Parts of it have been completed and revised by Joseph Heller and Rudolph Weigel.)

PASSAVANT, J. D. Le Peintre-Graveur. Leipzig, 1860—1864. (Based on Bartsch, and specially valuable for the engravers of the fifteenth and sixteenth centuries.)

DUTUIT, EUGÈNE. Manuel de l'Amateur d'Estampes. Paris 1884—1885.

Among works dealing with single schools and groups of artists, the following are the most useful:

ANDRESEN, A. Der deutsche Peintre-Graveur. 5 vols Leipzig, 1864—1878.

KELLEN, J. PH. VAN DER. Le Peintre-Graveur Hollandais et Flamand. Utrecht, 1866.

ROBERT-DUMESNIL, A. P. F. Le Peintre-Graveur Français. 11 vols. Paris, 1835—1871.

BAUDICOUR, P. DE. Le Peintre-Graveur Français continué. 2 vols. Paris, 1861. (Continuation of the above.)

SMITH, J. CHALONER. British Mezzotinto Portraits. 4 vols. 1878—1883.

BOCHER, E. Les Graveurs Français du xviii^{ème} siècle. 6 vols. Paris, 1875—1882.

DILKE, LADY. French Engravers and Draughtsmen of the Eighteenth Century. London, 1902.

COLVIN, SIDNEY. Early Engraving and Engravers in England (1545—1695). London, 1905.

VESME, Alexandre de. Le Peintre-Graveur Italien. 4 vols. Milan, 1906.

Useful as supplements to these works are the descriptive catalogues of large and well-known collections, such as :

DUCHESNE, J. Voyage d'un Iconophile. Revue des principaux cabinets d'estampes etc., d'Allemagne, de Hollande et d'Angleterre. Paris, 1834.

BARTSCH, F. VON. Die Kupferstichsammlung der K. K. Hofbibliothek in Wien. Vienna, 1854.

DELABORDE, H. Le Département des Estampes à la Bibliothèque Nationale. Paris, 1875.

WILLSHIRE, W. HUGHES. Catalogue of Early Prints in the British Museum. 2 vols. London, 1879—1883.

WILLSHIRE, W. HUGHES. Descriptive Catalogue of the Playing and other Cards in the British Museum. London, 1876.

LEHRS, MAX. Katalog der im Germanischen Museum befindlichen deutschen Kupferstiche des xv. Jahrh. Nuremberg, 1887.

O'DONOGHUE, F. M. Catalogue of the Collection of Playing Cards bequeathed by . . . Lady Charlotte Schreiber. London, 1901.

CUST, L. Index of Artists represented in the British Museum. Dutch and Flemish Schools; German Schools; French Schools. 2 vols. London, 1893—1896.

The work of almost all important engravers, etchers, etc., has been described in numerous Monographs. As examples of the mass of works of this type may be mentioned :

LEHRS, MAX. Die ältesten deutschen Spielkarten. Dresden.
—— Der Meister mit den Bandrollen. Dresden, 1886.
—— Wenzel von Olmütz. Dresden, 1889.
—— Der Meister des Liebesgärten. Dresden, 1893.
—— Der Meister . Dresden, 1896.
CUST, LIONEL. The Master E. S. and the 'Ars Moriendi.' Oxford, 1898.
HELLER, JOSEPH. Leben und Werke Albrecht Dürers. Bamberg, 1827—1831.
RETBERG, R. v. Dürers Kupferstiche und Holzschnitte. Munich, 1871.
ROSENBERG, A. Sebald und Barthel Beham. Leipzig, 1875.
PARTHEY, G. Wenzel Hollar. Berlin, 1853.
ENGELMANN, W. Daniel Chodowiecki. Leipzig, 1857.
JACOBY, L. D. Georg Friedr. Schmidts Werke. Berlin, 1815.
WESSELY, J. E. Georg Friedr. Schmidt. Hamburg, 1887.
DELABORDE, HENRI. Marc-Antoine Raimondi. Paris, 1888.
ALVIN, L. Catalogue de l'Oeuvre de Jean, Jerôme et Antoine Wierix. Brussels, 1866.
HYMANS, H. Lucas Vorsterman. Brussels, 1893.
WIBIRAL, FR. L'Iconographie d'Antoine van Dyck. Leipzig, 1877.
BARTSCH, A. Catalogue de toutes les Estampes de Rembrandt. 2 vols. Vienna, 1797.
MIDDLETON, C. H. A Descriptive Catalogue of the Etched Work of Rembrandt. London, 1878.
ROVINSKI, D. L'Oeuvre Gravé de Rembrandt. St. Petersburg, 1890.
SEIDLITZ, W. von. Kritisches Verzeichnis der Radierungen Rembrandts. Leipzig, 1895.
ROVINSKI, D. L'Oeuvre Gravé des Élèves de Rembrandt. St. Petersburg, 1894.

FAUCHEUX, L. E. Catalogue de toutes les estampes d'Adrien van Ostade. Paris, 1862.

MEAUME, E. Jacques Callot. 2 vols. Paris, 1860.

TUER, A. W. Bartolozzi and his Works. London, 1881.

DOBSON, AUSTIN. William Hogarth. 3rd edition. London, 1902.

FAGAN, L. A Descriptive Catalogue of the Engraved Works of W. Faithorne. London, 1888.

—— A Catalogue Raisonné of the Engraved Work of William Woollett. London, 1885.

HAMILTON, E. Catalogue Raisonné of the Engraved Portraits and Fancy Subjects painted by T. Gainsborough and G. Romney. London, 1891.

HALSEY, F. R. Raphael Morghen's Engraved Works. London, 1885.

Among works that deal with technique are the following:

BOSSE, A. Traicté de manières de graver, etc. Paris, 1645. (New edition, with additions by Leclerc, 1701.)

EVELYN, J. Sculptura: or the history and art of chalcography and engraving in Copper. To which is annexed a new manner of Engraving in Mezzo Tinto communicated by His Highness Prince Rupert. 1662.

GÜTLE, J. C. Die Kunst in Kupfer zu stechen. Nuremberg, 1795.

BARTH, C. Die Kupferstecherei. Hildburghausen, 1837.

FIELDING, T. H. The Art of Engraving. 1841.

LOSTALOT, A. de. Les Procédés de la Gravure. Paris, 1883.

HAMERTON, P. G. Etching and Etchers. 3rd edition. London, 1880.

KOEHLER, S. R. Etching. New York, 1885.

SHORT, FRANK. On the Making of Etchings. London, 1888.

HERKOMER, HUBERT von. Etching and Mezzotint Engraving. London, 1892.

SINGER, H. W., and STRANG, W. Etching, Engraving and the other Methods of Printing Pictures. London, 1897.

Among useful sets of reproductions of engraved work may be mentioned:

BRULLIOT, R. Copies photographiques des plus rares gravures dans la collection royale d'estampes à Munic. Munich, 1854.

AMAND-DURAND. [Reproductions of the work of Dürer, Schongauer, Lucas van Leyden, Mantegna, Rembrandt, etc. In separate volumes.] Paris, 1874—(1888).

SCHMIDT, W. Die Inkunabeln des Kupferstichs im Kgl. Kabinett zu München. Munich, 1887.

JANITSCH and LICHTWARK. Stiche und Radierungen von Schongauer, Dürer and Rembrandt. Berlin, 1885—1886.

Publications of the International Chalcographical Society. Berlin; London; Paris, 1886—(1897).

Kupferstiche und Holzschnitte alter Meister in Nachbildungen herausgegeben von der Direktion der Reichs-Druckerei unter Mitwirkung von F. Lippmann. Berlin, 1889—1900. (English edition. 10 vols. London, 1889—1900.)

Prints in the British Museum Reproduced. [14 vols. to 1905.] London, 1886—1905.

FAGAN, L. History of Engraving in England. 3 vols. London, 1893.

Publications of the Dürer Society. London, 1898— .

The above list is not intended as a scientific bibliography, but only as a means of reference to some of the principal works dealing with engraving. There are other important sources of information, such as the sale-catalogues of well-known collections, and several periodical publications.

Fig. 1. The Burin.

THE TECHNIQUE OF ENGRAVING

ENGRAVING is the process of making a design in sunk lines on a copper plate, so that impressions may be taken from the plate on paper, parchment, and the like. These impressions are called engravings or prints.

The plate intended for engraving must be of pure copper, absolutely free from flaws, and must be hammered smooth. It has a thickness of from an eighth to three-sixteenths of an inch, in proportion to its size. After being hammered, it is polished to the brightness of a mirror.

The different kinds of engraving are distinguished according to the process of their production.

In ordinary *Line Engraving* the design is engraved on the plate entirely, or at any rate mainly, with the *Burin* or *Graver* (fig. 1). This is a four-sided bar of steel, square or rhomboidal in section. One end of the bar is cut off obliquely, so as to produce a strong sharp point at one angle. The other end of the graver is fastened in a wooden handle, which in use rests against the engraver's palm. Lines which are

intended to appear black in the finished print, must be forced and driven by the burin deeply into the plate. In working, the burin is held at a sharp angle to the surface of the plate (fig. 2). By the pressure of the palm on the handle of the burin the point is moved forwards in the direction of the line to be made. If the plate be small the engraver has it lying on a leather cushion filled with sand; if it be large it is fastened on a movable turn-table, so as to turn and twist to meet the stroke of the graver. The deeper and clearer the engraved work on

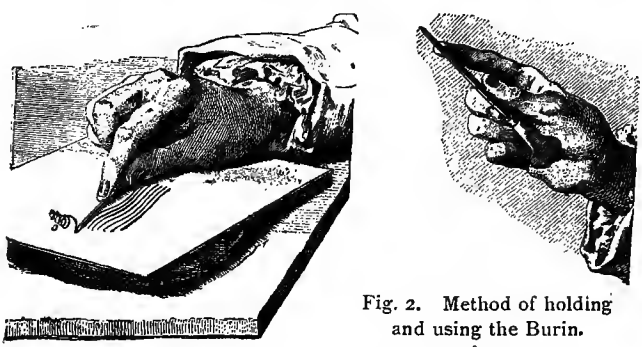


Fig. 2. Method of holding and using the Burin.

the copper is, the stronger and purer will the lines show on the finished print.

While the burin makes furrows on the metal answering to the shape of its point, it raises up a certain amount of metal on either side (fig. 3). This produces a roughness, known as *Burr*, which as a rule must be removed. This is done by means of the *Scraper* (fig. 4), a short, dagger-shaped steel instrument with three sharp edges. The scraper is worked over the surface of the plate, following the direction of the lines, and by this means the burr is removed. The scraper is also employed for the purpose of cutting out a wrong line or a whole space from the plate.

To restore the necessary smoothness to places that have been submitted to the scraper they are worked over with the *Burnisher*, another dagger-shaped steel instrument, round or oval in section, and having a highly polished surface. By means of the burnisher it is also possible

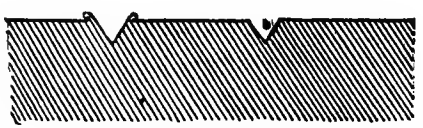


Fig. 3. Section of furrow made by the Burin (enlarged).

to press together, and so reduce, the lines of the burin. The use of the burnisher corresponds in many ways to that of india-rubber in drawing with pencil on paper.

The *Dry-point* needle is a strong steel needle with a sharp point, with which one draws on the copper in almost the same way as with a pencil on paper. The dry-point scratches the copper, producing extremely fine lines. The burr resulting from this is removed with the scraper; sometimes, however, it is allowed to remain, in order to produce a particular artistic effect. Dry-point is used in conjunction with the burin, and in other technical processes. It is possible, however, to complete a plate with

Fig. 4. The Scraper (reduced).

the needle only. Engravers frequently use it to indicate in light lines on the plate the outlines of their composition, as a guide for completion with the graver.

Etching is so called because the sunk lines in the copper are produced by means of acids that bite into the metal.

The polished copper plate for etching is rubbed over with a resinous substance called *Etching-ground.* There are a number of different recipes for this ground: a common one consists of a mixture of wax, resin, asphaltum, and gum mastic melted together. The mixture is worked into balls, and wrapped round with a piece of silk. The plate is warmed, and rubbed over with one of these balls, and the substance remaining on the metal is distributed evenly over the surface by means of the *Dabber*, a ball of white linen, about the size of one's fist, wrapped up in silk. When the plate is cold it is blackened by being *smoked.* The smoking is done by holding the plate over a very smoky wax taper, so that the soot settles on the etching-ground. On this grounded and smoked plate the etcher draws, exactly as one draws with pencil on paper, with his *Etching-needle*—a steel needle fastened in a wooden handle. He must take care that his lines pierce the etching-ground, scratching through it, and laying bare the copper evenly throughout the whole line. In between the lines, on every place intended to remain white in the finished print, the ground must remain undisturbed. The etcher uses various needles, sharp or blunt, in accordance as he wishes to produce fine or thick lines. When the design is complete on the ground, the plate is etched. For *etching* or *biting* the plate, it was usual at one time to use nitric acid, known as aquafortis; now, however, the etcher has at his disposal other agents which often serve his purpose better. The usual method was also to build up, round the edge of the plate, a rim of wax about one inch high. The surface of the copper plate thus formed the bottom of a dish, as it were, into which the acid was poured. The plate is now usually placed in a shallow dish filled with acid, the

back of the plate being painted over with asphaltum or a varnish that resists acid.

In proportion to its strength, the time allowed for its action, the temperature, etc., the acid etches and bites, *i.e.* dissolves and deepens, the places on the copper laid bare by the needle, while those portions of the surface that were covered with the etching-ground remain undisturbed.

The etched line differs as a rule from the engraved line in that it retains a similar thickness throughout, and does not, like the stroke of the burin, end in a fine point. The process of etching is capable of many different treatments, and can be used in combination with other methods. Some parts of the plate may be etched deeper than others by the process of "stopping out." The plate is partially covered with varnish after the first biting, and the uncovered parts then rebitten, so as to produce a gradation of tone. After being bitten, the plate is warmed, and the varnish wiped off. The plate, once bitten, may undergo additional work to any extent with the burin or dry-point. The characteristic qualities of etching and engraving may be combined in an artistic union—flesh, sky, water, for instance, being executed with the burin, the earth and the background in etching. On the other hand, etching may be employed merely as a guide for the burin, so that in the finished work none of the etching remains visible, all the etched lines having been worked over and deepened by the graver. Attempts have been made to classify as different methods all the various treatments of graver-work and of etching, as well as their combination with one another and with the other methods of copper-plate engraving still to be discussed. The history of engraving, however, shows that a systematic classification is insufficient

to distinguish exhaustively all the technical procedures and the manifold resources of the art.*

From the sixteenth century onwards many other methods of working on copper plates, besides those of line engraving and etching, came into existence. In *Stipple* engraving a number of small dots are beaten into the plate by means of the *Punch.* This is a steel bar, several inches long, having one or more points at one end. The punch is held

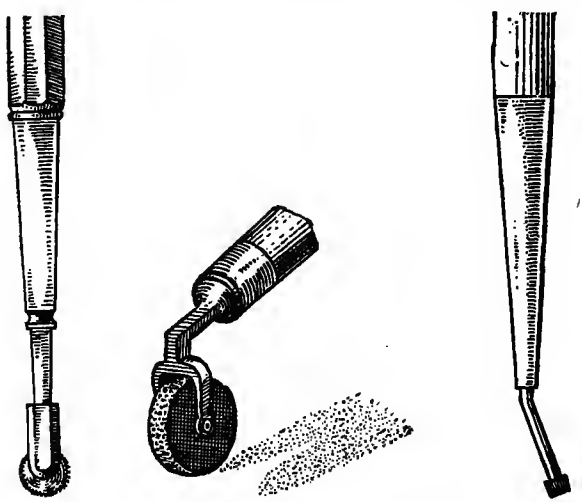


Fig. 5. The Roulette (different varieties).

perpendicularly on the plate, and the engraver drives the point (or points) into the metal by tapping the upper end with a light hammer. The design is produced by means of a large number of dots coming close together, which in the shadows are thicker and coarser than towards the light.

* The word "engraving" means, in its narrower sense, work with the graver, as opposed to etching; in its wider sense it covers the whole of those processes by which a design is engraved on copper for the purpose of being printed.

Closely resembling the punch in the method of its work is the *Roulette* (fig. 5). It consists of a small wheel, set with fine sharp teeth, working on its axis. The axle is fixed in a forked frame, and the frame in a handle. When the roulette is worked with more or less firm pressure over the copper, it produces dotted marks lying in rows, which appear in the impression as dotted lines, or, where the work is kept very close, as flat tones.

Quite different from the methods so far mentioned is the art of *Mezzotint.* The plate for a mezzotint, before the engraver's work begins, must have its whole surface roughened or *rocked.* This is done by means of the *Rocker* (fig. 6), a steel instrument ending in a curved edge and fastened in a strong handle. The edge is extremely fine, with sharp teeth. The engraver uses a rocker with teeth set wide or close, in accordance as he wishes his roughened surface to be coarse or fine, with a coarse or fine grain. The tool has about fifty teeth to each inch of its perimeter for a coarse grain, and about double the number for a quite fine grain. The rocker is held perpendicularly on the plate, and as it is rocked to and fro the teeth are pressed into the copper. This rocking of the plate is done first perpendicularly, then horizontally, and after that in diagonal lines, till the complete surface is evenly roughened. A well-rocked plate, if at this stage it be inked and printed, should impart to the paper an even, deep, velvety blackness. The plate thus prepared is worked with the mezzotint

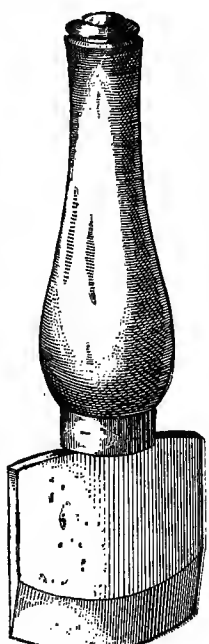


Fig. 6. The Rocker (reduced).

Scraper, a steel instrument shaped like a penknife, with which all those places intended to remain light in the print are scraped smooth. The places from which the burr or roughness is completely removed give the highest lights; those left untouched produce the deepest shadows; while intermediary tones are obtained by a greater or less degree of scraping. Mezzotint, in its procedure, is quite opposite to line engraving: the mezzotinter works from dark to light, the engraver from light to dark. The process of mezzotint is entirely without lines, and depends on flat tones of light and shade melting softly into one another. A mezzotint plate is printed in exactly the same way as a line engraving. If an impression from a mezzotint plate be closely examined, the marks of the rocker can be clearly distinguished, especially in the half-tones, as chisel-shaped cuts, forming an appearance of crosses.

Mezzotint is in many ways akin to *Aquatint*, which depends on a process of etching. The plate is first covered with a ground, just as in etching, and this ground is removed from all those places that are intended to show dark in colour in the finished impression. For this purpose one uses various fluids that dissolve or remove the ground, such as turpentine or olive-oil, applied to the plate with a paint-brush. After the acid has worked, the plate is again wiped clean, and the ground is allowed to remain completely undisturbed only in those places which are to remain white in the impression.* The open spaces of the plate are now dusted over evenly, but not too thickly, with finely powdered asphaltum or resin,

* This is the early method as invented by Le Prince. The more usual process in later times, at any rate among English aquatint engravers, was to cover the whole plate *at the outset* with a ground obtained by means of powdered resin, as described, or else by means of a fluid, consisting of resin dissolved in rectified spirits of wine, which

and the plate is warmed to such a degree as to cause the particles of resin or asphaltum to melt and cling to the plate without running into one another. If the plate be now placed in acid, the minute spaces that remain open between the particles of resin are bitten, producing a roughness on the plate which gives a sepia tone in the print. Gradations of tone are obtained by repeated biting of the parts that are to appear darker, while lighter portions are stopped out with varnish. The aquatint method can be employed in combination with etching, line engraving, etc.

Fig. 7.
The Mattoir
(reduced).

The so-called *Crayon* or *Chalk Manner* is simply a combination of different methods which have been already described. Its purpose is the imitation by means of engraving of the character of chalk drawings. The plate is provided with an etching-ground, and then worked with differently formed roulettes which pierce through the ground, particularly with the so-called *Mattoir* (fig. 7). This is an instrument formed like a coarse punch, and is roughened on its under surface somewhat like a rasp. The engraver makes his design with the mattoir on the etching-ground, and after the biting an effect is produced surprisingly like crayon lines. Wide pen-strokes can be imitated on the ground by means of the so-called *Échoppe* (fig. 8). The échoppe is an etching-

Fig. 8.
The Échoppe.

broke into a granulation as it dried on the plate. The parts intended to remain white in the print were then stopped out with Brunswick black, and the gradations of tone obtained by successive bitings in the manner described.—M. H.

needle, not pointed, but made of hard, round steel, cut off obliquely at the end.

In all work on copper plates, corrections and alterations are perfectly possible. Single lines, which are not too deep, may be removed with the scraper and burnisher. If a wider surface is affected, the whole place must be beaten up from the back with a hammer, every mark of the previous engraving must be cut away, and the place must be freshly polished before new work can be added.

Copper plates are printed as a rule on paper, and the paper must be damped before the impression is taken. *Printing-inks* are usually composed of a mixture of thick linseed oil and fine carbon (Frankfort black). The plate is thoroughly cleaned, and the ink is then spread evenly over its surface with the inking dabber, which consists of a ball of fine flannel or muslin. The plate is then *wiped*; that is to say, the ink is removed by means of rolled-up muslin from all the smooth places on the surface, until they are absolutely clean, and the tint remains only in the sunk lines. While being wiped, the plate should be held on a steel board called the heater, under which is a pan of glowing charcoal: the reason being that the ink distributes better into the most delicate touches if the plate be slightly warmed.

The plate, when wiped, is taken to the printing-press. The *Printing-press* consists of a strong framework, which carries two cylinders, placed horizontally, each working on its axis by means of machinery. Between the cylinders, and, like them, in a horizontal position, is placed a strong, movable board, known as the *plank*. The inked plate is laid on the plank with the engraved side upwards; over it is spread the paper that has been previously damped, and above this several layers of fine

blanket. The plank passes with the plate between the two cylinders, which are forced against each other with enormous pressure. By this means the damp paper is driven so strongly against the plate that all the ink in the sunk parts of the plate is transferred to the paper. As soon as the plate has passed between the cylinders, the printer takes the paper by two corners, and carefully removes it. The print is now complete, and requires only careful drying. The printer's skill is chiefly displayed in the wiping of the plate. He must be able to hit upon the exact quantity of ink necessary for the intended effect, and to distribute the tone rightly over the different parts of the plate.

A plate, in the process of printing, becomes comparatively quickly worn. One reason is that wiping acts like a polishing process on the surface of the plate. The work all becomes flatter, and this is particularly obvious in the most delicate and finest lines, which soon become unable to hold a sufficient quantity of ink, and gradually appear weaker in each impression till finally they vanish completely. The finer gradations of tone are lost, the lights become broader, while deep shadows seem to remain comparatively unaltered. The engraving loses its harmony, till at length, if the printing be continued, late impressions show only the deepest shadows, which stand out unaltered in hard contrast to the cold lights.

The number of good impressions which a plate can yield depends partly on the method of work, partly on the care with which it is handled in printing. A plate that is engraved broadly and with a fairly even depth of line is in a condition to give, in the end, more good impressions than one showing fine and delicate work. A plate worked entirely in dry-point yields the fewest

impressions of all. There is also a low limit to the number of good impressions that can be taken from a mezzotint plate.

From a plate executed entirely with the burin one can count on obtaining, on the average, about 200 prints that may be called brilliant, about 600 that are good, and after that some 800 fair impressions. In all, therefore, the result is from 1,200 to 1,500 available prints, followed by a large number of poor impressions, until, when perhaps 3,000 have been taken, the print is completely worn out.

In all kinds of engraving the artist should take *Trial Proofs* before the work is completed, to judge the effect on paper of his work in process. These trial proofs, or *Working Proofs*, not only show the results from the unharmed plate in all its freshness, but also often afford to the student a valuable glimpse of the artist's style and method of work. At the same time it must be remarked that it by no means follows that the very first impressions from a plate are the best.

Prints taken from an etched plate before the plate is finished with dry-point or burin, and which therefore show entirely etched work, are known as proofs, or working-proofs of the etched state.

After a plate is completed, alterations are frequently made, which can be recognised in the corresponding impressions. These alterations may be changes made by the artist, or may be of a quite external nature, added by the printer or publisher of the plate. When, owing to such alterations, a set of impressions is clearly different from another set of impressions from the same plate, they are recognised as belonging to different stages in the printing, and are designated, according to the particular stage, as belonging to the first, second, third, etc., *State*. In the

states one can perceive the artist's first conception and its subsequent progress, the gradual growth or removal of figures and details, the development of light and shadow, the first indications of background, etc. It follows that states are of considerable value in supplying knowledge of a particular artist's methods, a value which belongs in a still greater measure to working proofs, of which a single example only may be printed, but which, if printed to any large extent, may rank as states.

The states of a plate may, however, be distinguished by more external marks, *e.g.* by the presence or absence of monograms, names, dates, etc. The reference on the plate to the publisher's name is called the address (and one speaks of plates before, or with the address). In earlier times a Latin expression was used to describe the act of publication—*excudit* (shortened to *exc.*) or *Formis.*

Proofs before Letters are those taken from the plate before the references to the artist's name, subject of the picture, and so forth, have been engraved on the margin of the plate.

In every case the knowledge of states enables a particular print to be determined as belonging to a certain group of impressions, and this denotes the quality of the print, whether good, bad, or indifferent, more accurately than any description.

In order to obtain a fresh supply of apparently good impressions from a plate worn out by printing, it must be *reworked.* In reworking a plate executed with the burin it is impossible for the engraver to follow exactly the original lines. He is compelled to lay fresh lines over the old ones; and a plate worked over in this way is exactly similar to a repainted picture. The original idea is covered over by the later additions; and the work loses

in originality, fineness, and harmony, especially if, as is often the case, the retouching is done, not by the original artist, but by another and less skilful hand. Impressions from reworked plates can usually be recognised by their coarseness and lack of harmony. Between the lines made in retouching, the remains of the old work give the appearance of a grey background. As a rule one would give the preference to a quite moderately good impression from a plate that has not been reworked over a more brilliant one from the retouched plate. A mezzotint plate becomes quickly worn, and the artist, during the printing of an edition, ought to add fresh work with the rocker here and there, and freshen up the design. Retouching of this kind influences the artistic value of the impressions to a comparatively small extent.

Artists who reproduce original work of their own composition, by means of etching or any other artistic process of engraving, are known as *Painter-Etchers*.

The quality of the *Paper* used in printing contributes considerably to the artistic results of an engraving. Artists of all times, who have supervised the printing of their own plates, or have done the printing themselves, have always made a particular point of obtaining suitable paper. Good impressions of the works of the best masters always show paper that is practically perfect. In earlier times the only kind of paper known was that described now as hand-made paper, in distinction from machine-made paper, a discovery of last century.

Water-marks on old papers are marks designating the factory or the quality of the paper. Knowledge of them is not without value in the history of engraving both on wood and metal, inasmuch as water-marks serve at times as sign-posts to the time and place of origin of engravings

and classes of impressions. The indications supplied by the presence of particular water-marks must, however, be accepted with care, for paper in quite early times had a widely distributed market as an article of commerce, so that the same kinds of paper were used, for example, at the same time in Italy and the Netherlands. In addition to this many water-marks, such as the so-called Gothic or the fool's-cap, were used at the same period by different paper-mills, not as a mark of origin but of quality.

The technical conditions of engraving have, during the last century, undergone substantial changes. Steel plates began to be used instead of copper, and yielded a very large number of impressions, though they were extremely troublesome to work with the burin. The steel engraving survived as an almost mechanical means of reproduction, and became completely superfluous, when the discovery of a means of electrotyping and steeling copper plates made it possible to produce an unlimited number of good impressions from engraved, etched, and other plates.

I

ENGRAVING IN GERMANY TO THE TIME OF DÜRER

METAL plates adapted to printing came into existence at the early period when ornaments, pictures, and inscriptions were first engraved on metal. Ancient metal looking-glasses, known as Etruscan mirrors, had engraved ornament on the back that with proper treatment would have been available for printing; and throughout the classical period and the Middle Ages the technique of engraving was employed by goldsmiths and other metal-workers. The invention, however, of engraving in the sense in which we here understand it dates from the time when pictures engraved on metal were first multiplied by means of printing on paper, and when metal plates were first engraved for the direct purpose of printing. We do not know either the inventor, or the time or place of the invention, of the processes of engraving and printing; but we may guess that in the goldsmiths' workshops originated the artifice of rubbing some oily colour into the sunk parts of the engraved plates, and of transferring the lines of the engraving to damped paper by means of hammering or rubbing the engraved metal; the reason, in the first place, being to supply the maker with a pattern of his design when the finished work left his hand. To all appearance the art of printing from cut or engraved metal

first originated when the printing of woodcuts was already known and practised ; and wood-engraving, though depending on another process, probably supplied the inducement for the development of line-engraving.

Our conception of the discovery and the beginning of engraving rests simply on conjectures supplied by the character of the primitive examples which have survived to our day. Judging by these, it appears as if engraving had its origin in the first half of the fifteenth century somewhere in Germany, but the exact district cannot be more closely defined. Those existing engravings, that from their general style and their undeveloped treatment appear to be very close to the beginnings of the art, are certainly German, and the oldest dated engravings are also of German origin. Among them is 'The Flagellation of Christ' (fig. 9), with the date 1446, in the Print Collection of the Royal Museum at Berlin, belonging to a series of The Passion, seven plates of which are in the Berlin collection. Drawing and composition are rough, though not actually clumsy ; in character they resemble the work of the lesser German painters of this period. The graver-work in these Passion plates, with all its rough strength, can scarcely be called crude, and constantly shows considerable practice on the part of the unknown artist. Any certain conclusion as to the source of these engravings is practically impossible, but as they were discovered in South Germany their origin in Suabia or Franconia is not improbable. The existence of the Berlin Passion series is not enough to justify the attribution of the birth of engraving to the year 1446, yet it tends to show that at this time engraving in Germany first began to come into general practice. Other engravings, those of the so-called Master of the Playing-Cards (Meister

der Spielkarten), must have been known and circulated as early as 1446 and 1454, for in several dated manuscripts of these years miniaturists have borrowed *motifs* from the engravings of this master. The 'Master of the Playing-

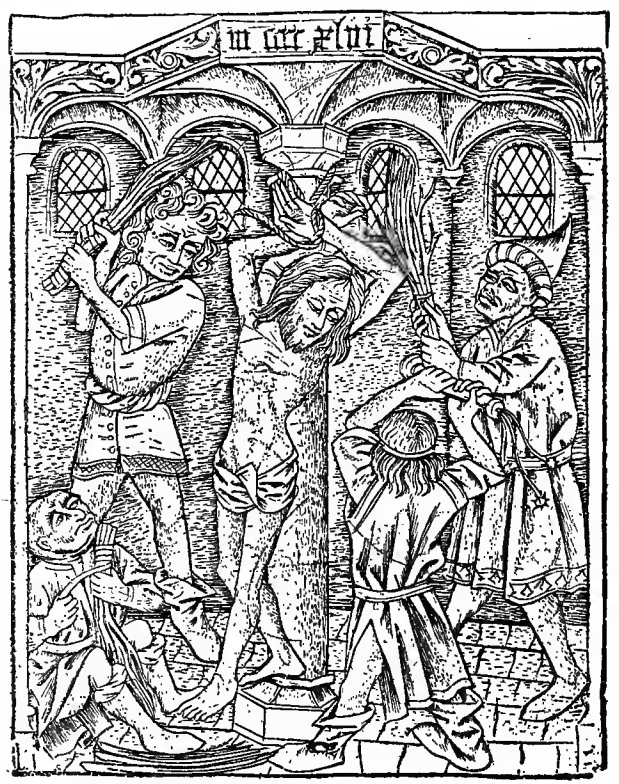


Fig. 9. The Flagellation of Christ, of 1446.

Cards' is so called because his artistic skill was first employed on designs for a pack of cards (fig. 10). As draughtsman and as engraver he ranks essentially higher than the designer of the Passion of 1446. Engravings such as the 'Martyrdom of St. Catherine,' some Madonnas, and the

figures on the playing-cards, display him as a capable artist with a strong grasp of design. The movement of his

Fig. 10. The Master of the Playing-cards: a King.

figures is intelligent and clearly expressed, his drawing is individual and powerful, the features of his well-formed heads successfully rendered. With a visibly practised

hand he lays firm outlines on the copper, and expresses the details and the modelling by means of short, close strokes, laid vertically and without cross-hatching.

In the case of the 'Madonna' with the mark of a Gothic ℔ and the date 1451 (Pass. II., p. 6), a print often mentioned in recent art literature, both monogram and date have been demonstrated to be a modern forgery, added to a German engraving which does actually belong to the earliest period of the art. An example of the print without the mark and the date is to be found in the library of the Palazzo Riccardi at Florence.

A 'Holy Trinity' (Munich Library) simply but powerfully executed bears the manuscript date 1462. To the early days of engraving must also be ascribed the work of the 'Master of the Gardens of Love' (Meister der Liebesgärten), who in two different engravings handles a favourite subject in the poetry and art of the Middle Ages, a gathering of gallant lords and ladies in a beautiful garden. In 'The Great Garden of Love' (fig. 11) the artist places his slender, attenuated figures, moving naturally in rich landscape scenery, which in spite of his stiff technique is wonderfully pleasing. His native country must have been the Netherlands, and some of his engravings are assigned on the evidence of dated copies to the year 1448.

To the last forty years of the fifteenth century apparently belongs the active period of the engraver whom the latest research calls the 'Master of the St. Erasmus' (Meister des heiligen Erasmus), so called from a small engraving, the original plate of which is preserved in the Germanisches Museum at Nuremberg. Judging by the dialect of the engraved legend on one of his plates, 'The Good Shepherd' at Berlin, this engraver belonged to Lower

Fig. 11. The Master of the Gardens of Love: The Great Garden of Love (detail).

Germany, probably to Cologne. His drawing is dry and wooden. With mechanical exactness he engraved rough, plain outlines on the copper, and completed his work with a kind of shading of cross-lines scantily laid. From the large number of prints by the Master of the St. Erasmus still in existence, and usually of a small size, it may be concluded that he had a considerable market for his wares. As his chief works may be mentioned the 'Descent from the Cross' (Munich), and a 'View of Jerusalem with scenes from the Boyhood of Christ' (Budapest).

To a very early period also belong the works of the 'Master of 1464,' by whom we have a fantastic alphabet compiled of figures of men and beasts. The date mentioned occurs on the initial A, this and the whole alphabet being copied from a woodcut original of the same year. The name of 'Master of the Banderoles,' given to him on account of the scrolls that occur in several of his engravings, is not very distinctive, since scrolls are by no means rare in the pictorial work of the fifteenth century. The Master of the Banderoles puts his rude, and seldom careful, drawing on the copper with thick outlines. The outlines he fills with vigorous shading made up of irregular, close strokes, so that his prints appear like strong, though badly shaded, pen drawings. From all this we may conjecture that the engraver was little more than a mechanical producer of popular prints. This is supported by the fact that he always borrows his subjects, copying Italian or German engravings, or adapting from them single ideas for use in new compositions. On one of his prints, 'The Stages of Human Life,' and also on a sequence of 'The Seven Days of Creation,' occur Lower German inscriptions, which supply a key to the engraver's origin. Beside crude pieces of work, such as 'The Days of Creation' or 'The Brethren

Fig. 12. The Master of the Banderoles: The Betrayal of Christ (detail).

of Our Lord,' may be placed single engravings, in which the artist appears in a more favourable light. Among these are the 'St. Dominic' and 'St. Peter, Martyr'

(Munich)—not without a certain genuine merit, which for the most part may be placed to the credit of the probably Italian original—and the 'Battle of the Women in Men's Clothing,' in which the composition of the copied Italian print has been altered with decided ingenuity so as to become German in costume and feeling. The active period of the Master of the Banderoles may be supposed to extend over the years 1460 to 1470.

Out of its stages of awkward and primitive technique engraving was raised by a master whom, in ignorance of his real name, we call the 'Master E. S. of 1466' (1467).

The Master E. S. of 1466 first showed the way by which engraving might attain its full artistic expression. His efforts in this art may be compared with the work of the brothers Van Eyck in the development of painting. Owing to his distinctly individual style a large number of engravings may be attributed to him with some certainty, although only twenty-one bearing his signature actually exist. Of these some are dated 1466, others 1467. An explanation of the fact that his signed prints are so few in comparison with the wide range of his work is sought in the assumption that he first began to sign his work at the end of his artistic career, and that 1466 and 1467 are the last years of his working period.

The Master E. S. belongs to the Upper German School, and may be supposed to have resided in the neighbourhood of Strasburg. The dialect of his inscriptions is North German to a pronounced degree. Flemish art has undoubtedly influenced him strongly, but in absorbing it he has remained independent, and is no mere imitator of the Van Eyck School. In any case he belongs to those artists who in the middle of the century produced a new tendency in Upper German painting.

Fig. 13. The Master E. S. of 1466 : Paten (detail).

His figures are slender even to leanness, bony, lifelike, and, as a rule, full of movement. Peculiar to him is a particular type of face—the nose long, slightly curved inwards, ending in a rounded point; the brow round and high; the mouth small and pursed.

The Master E. S. was the first to use the burin with absolute sureness and freedom, and with a clear purpose to a definite end. He obtains his modelling by laying simple hatchings of vertical lines, becoming finer towards the light, and produces gradations of tone by means of dotted marks on the plate.

His famous masterpiece, the so-called 'Mary of Einsiedeln,' dated 1466, bears reference to the monastery of the same name in Switzerland, and was engraved as a memento for pilgrims of the Festival of the Angelic Consecration, which was celebrated there in 1466 with particular pomp. (The legend has it that the chapel was originally consecrated by angels.) The engraving, executed with tenderness and care, was probably not made on the spot, for the chapel bears no resemblance to the actual building. Above the chapel are the heavenly hosts consecrating it, and kneeling pilgrims below.

In his representations of the Virgin the Master E. S. gives full expression to the sentiment of the older art. He loves to set her amid the calm and dignity of churchly surroundings, on a Gothic throne beneath a baldacchino (fig. 14). He is also obviously eager to give to his Christ an expression of strength and earnestness. His first type tends to fall into affectation, his second into sullenness; but wherever he finds scope for realistic representation, there he is in his element. The landscapes of his backgrounds, the plants and grass on their natural soil, are interpreted with loving care. In his pictures of interiors,

as in the 'Virgin in her Chamber,' he introduces a number of cleverly treated details, though with an uncertain grasp of perspective. His treatment of Gothic ornament is always pleasing, as in his large 'Paten' (fig. 13). In one

Fig. 14. The Master E. S. of 1466: Virgin Enthroned (detail).

of the packs of playing-cards engraved by him the birds forming one suit are drawn with a surprising certainty in the perception of momentary positions and movements.

A number of engravings, approaching very nearly in

style to the work of the Master E. S., have been grouped together as the work of the 'Master of the Sibyl,' taking their name from one plate, which pictures the Emperor Augustus with the Sibyl. The only apparent difference between these and the authentic signed work of the Master E. S. lies in the fact that the effect is usually obtained by dotted strokes, which give a peculiar character to the prints. The latest supposition is that this group of engravings belongs to the earliest period (about 1450) of the Master E. S.

If the Master E. S. won for the art of engraving greater scope and freedom, to Martin Schongauer belongs the distinction of having risen above the narrowness and prejudice in which engraving was still bound up, and of having created works whose value has been understood and unreservedly admitted by all later times.

Belonging to a family of artists which had emigrated to Kolmar, and apparently born there about 1445, Schongauer seems to have received his education for the most part in the Netherlands under the influence of Roger van der Weyden or his School. After this he settled in Kolmar, and remained there until the time of his death at Breisach in 1491. During his very short lifetime—assuming that he really was born in 1445—he engraved 115 plates, which all bear his well-known monogram: . In their masterly drawing, in the clearness and sharpness of their line, above all in their sympathy and sincerity, Schongauer's engravings are full of charm. Knowing nothing of scientific anatomy, Schongauer makes his figures, and particularly their extremities, too slight; the joints are anatomically incorrect, the hands shrunken. Nevertheless he rules as an absolute master in his portrayal of the whole scale of character, expressing

with equal skill the roughness of a soldier, the youthful graciousness of an angel, the tender sympathy of the Virgin, the intense sublimity of Christ. At the same time he is no stranger to the humorous and grotesque.

Drapery has been carefully and soundly studied by Schongauer. The folds of his costumes are angular and sharp, in accordance with the hang of those silk textiles which the painters of the fifteenth century imagined as the clothing of their Virgins and Saints. Schongauer's

Fig. 15. Martin Schongauer: Quarrelsome Goldsmiths' Apprentices.

graver-work is so strong that good impressions still show the ink standing in clear relief. His modelling is soft, his lines shading off in fine strokes towards the lights. His engravings are always bright and harmonious. None of Schongauer's plates are dated, so that it is only from indications of style and technique that we can obtain an approximate idea of his development. Yet we first make his acquaintance at the period when, as an independent master, he had the right to leave this mark. In those engravings which we may reckon as his earliest, such as the 'Christ

with Mary and St. John' (B. 69) or 'The Virgin on the Crescent Moon' (B. 31), the graver-work is still thin and uneven, and to some extent reminiscent of the Master E. S. In the principal work of this early period, a plate famous for its powerful fantasy—'The Temptation of St. Anthony'—the demons that drag the saint into the air are not only full of originality, but in spite of all their abstraction are wonderfully natural in form, and bear witness to the keen observation of nature which Schongauer reveals in all his work. The same quality, united with sense of humour, appears in his comic 'Family of Pigs' (B. 95), in his 'Quarrelsome Apprentices' (B. 91) [fig. 15], and in his 'Peasants going to Market.'

To the close of Schongauer's early period may be assigned two engravings full of figures—'The Death of the Virgin' (B. 33) and the large 'Christ bearing the Cross' (B. 21), the latter, in breadth, grandeur of conception, and majesty of style, being Schongauer's finest work. In the figure of our Lord crushed under the weight of the cross Schongauer created an almost universally accepted type, which Raphael and Dürer made their own. Schongauer's technique, which in the last-named work is still somewhat unfinished, becomes more polished and refined in the twelve plates of his Passion series, and in the superb 'Burial of our Lord' and the 'Christ bearing the Cross' reaches a full and even brilliance. The 'Christ appearing to Mary Magdalene' (fig. 16), a plate that in subject and style attaches itself to the Passion series, is one of the most moving creations in German art, equally remarkable for vividness of composition and dignity of execution. Closely akin to it is the large 'Christ bearing the Cross' (B. 25), a plate conceived under the influence of Roger van der Weyden, but perhaps surpassing his work in depth and sincerity.

Fig. 16. Martin Schongauer: Christ appearing to Mary Magdalene (detail).

With the gradual development of Schongauer's technique towards regularity and refinement his expression of the

Fig. 17. Martin Schongauer : The Virgin on a Grassy Bank.

human form and his treatment of human features show a growing nobility. Particularly in his pictures of the Virgin is it possible to trace the change from the unripeness of his

earlier plates to the complete repose and noble dignity of his later work. At the summit of his art, from this point of view, stand 'The Annunciation' (B. 1) and 'The Angel of the Annunciation' (B. 2), the figures being visions of winsomeness and charm. 'The Virgin on a Grassy Bank' (fig. 17), and especially 'The Virgin in the Court,' must rank, in the masterly simplicity of their composition, among the noblest representations of the Mother of our Lord. During his later period Schongauer shows a preference for single figures, often of extraordinary charm, such as Saints Catherine, Barbara, Agnes, etc. His growing power of finely balanced and decorative composition, characterised by perfect taste, is also expressed in his ornamental designs, in which he employs the later Gothic style with a complete sense of proportion. Among his productions of this kind his ten round shields with coats-of-arms are particularly interesting and original. Two larger engravings represent a Gothic censer and a bishop's crozier.

Even during his lifetime Schongauer was imitated and copied by numerous painters, engravers, and designers on wood. Whether he actually taught pupils is not known. Schongauer's signature appears on a series of engravings, the work of various hands, belonging to the end of the fifteenth or the beginning of the sixteenth century; others, that are unsigned, are executed in one or other of his kindred styles. Many of these engravings are based on the master's compositions; others belong to the imitations and forgeries that follow in the train of every great artist's work.

It is not improbable that other members of the Schongauer family, besides Martin, worked as engravers. The monogram , found on some engravings obviously

produced under the influence of Martin Schongauer, is ascribed to Ludwig, Martin Schongauer's brother. In nearer relation to Schongauer stands the engraver with the mark BM. In many of his plates, as in 'St. John upon Patmos,' he displays a fine conception, soft and pleasant drawing, and a style of engraving somewhat amateurish, but distinctly akin to Schongauer's manner; others of his plates, such as 'The Judgment of Solomon,' telling in composition, but rough in execution, are apparently based on drawings by Schongauer. The signature b α s is ascribed by old tradition to an unauthenticated Barthel Schongauer—an obviously impossible attribution, for later research reads the monogram as b g and not as b s. The artist who uses this monogram is a skilled draughtsman with a preference for genre scenes and single figures, rendered with much spirit; but his plates are light sketches rather than finished engravings. A chance hint of his period and residence is supplied by a plate, which is signed with his monogram, and represents the arms of the Frankfurt families of Rohrbach and Holzhausen; it may be assumed to have been made in record of a marriage between members of these families in the year 1466. The original copper plate is still in the possession of the Holzhausen family. Although the Master b α s copied Schongauer's Passion series, in style and technique he is in no way dependent on Schongauer. The engraver b α s appears to stand in much nearer relation to the School of the middle Rhine and to the so-called Master of the Amsterdam Cabinet.

The Master of the Amsterdam Cabinet, or Master of 1480, as he has been called from a supposed autograph date on one of his engravings, owes his first title solely to the circumstance that the finest collection of his work

Fig. 18. The Master of the Amsterdam Cabinet: Death and the Young Man.

happens to be in the Museum at Amsterdam; his art, however, has no connection whatever with that of Holland.

The Master belongs much more evidently to the Rhenish School, and shows an originality of composition and a brilliance of drawing that place him among the greatest German masters. The rarity of his engravings arises from the fact that his plates could yield extremely few good impressions, his work on the plate with needle or burin being extremely delicate. At the same time his light, almost sketchy, yet highly artistic treatment lends these plates unusual charm. Ninety engravings which can be attributed with certainty to this artist are now known. His pictures of saints and scenes from the Bible are full of originality and free from all restraints of tradition; but he is at his happiest in genre scenes, where he can allow free play to his individual fancy in the representation of figures.

Twice he treats with a note of intense tragedy the theme of Death, in one plate showing Death laying a warning hand on the shoulder of a gaily clad young man (fig. 18), in another giving the 'Legend of the three Dead and three Live Kings.' Next to him, though at a considerable distance, if judged by the standard of artistic merit, stands the above-mentioned Master ℔ 8, who has evidently copied a series of lost originals by him, as was also done by Wenzel von Olmütz and Israel von Meckenen.

Along with this group must also be placed an artist by whom we have four noteworthy engraved portraits, two signed in the lower margin WB, vigorous in composition, clever in drawing, clear and firm in engraving. Their unknown designer, who must have been no mean artist, belongs to the Suabian School and in any case is of the fifteenth century. His technique is akin to that of Schongauer, but is less refined and regular. In

Fig. 19. Master with the Signatu re ⱳ ⚜ β : Portrait of a Woman.

the domain of German art these plates are the earliest successful attempt at producing portraits from the life by means of engraving.

The improvements in the technique of engraving effected by the Master E. S. and by Schongauer are essentially the foundation on which rests the work of

Fig. 20. The Master I. A. of Zwolle : The Crucifixion (detail).

the engravers of the Netherlandish and Lower Rhenish Schools. Of the personality of these engravers and of the sequence of their work we have only scanty evidence here and there; instead of names we must be content with the monograms on their plates.

A fairly certain indication of the time and place of their origin is offered by ten unsigned engravings in illustration of Giovanni Boccaccio's "Tales of the Misfortunes of Princes." Though they now appear detached, they are illustrations of an edition of Boccaccio printed, in a French translation, by Colard Mansion at Bruges in 1476. Engraved in light outline, they are absolutely identical, in manner and style, with the miniature illuminations of the Burgundian-Flemish School, which flourished with such rich results at the time of Charles the Bold. These outline engravings were intended to serve as a guide to illuminators, as is shown by a still existing copy of the book mentioned, in which the nine engravings occur in the form of painted miniatures.

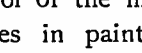
To the Dutch School of the fifteenth century, whose principal representatives in painting are Ouwater and Geertgen van St. Jans, belongs the engraver named, on account of a mark on his plates () exceedingly difficult to interpret, the Master with the Weaver's Shuttle. The word ZWOLL, also found on his plates in addition to the initials I. A. and the mark placed between, permits the assumption that the artist came from Zwolle, or worked there. With the old Dutch School he shares a love for vigorous expression and passionate movement. In this and in the keen type of his faces he is particularly reminiscent of Geertgen van St. Jans. The technique of the Master of Zwolle is pure, clear, and regular, but at the same time drier than that of Schongauer. Many of this

Fig. 21. Master F. V. B.: The Judgment of Solomon (detail).

master's engravings are of a larger size than was generally in use among the North German artists of the fifteenth century. In his 'Betrayal of Christ in Gethsemane' he makes an attempt to reproduce the effects of lights in a night scene. Though in this particular plate he stoops to exaggeration of violent movement, he is no stranger to the expression of calm solemnity, as is shown by his 'Adoration of the Kings' or his 'Holy Women mourning over Christ.' The Virgin of the Master of Zwolle has a mild and gentle expression, again recalling the feminine types of Geertgen van St. Jans. He is fond of introducing intricate Gothic architecture and forms of ornament. To the Netherlands also belongs the master with the Monogram , who shows some relationship with the Master of Zwolle in his use of Gothic architectural forms, but on the whole appears more restrained. The Master F. V. B. is stated by old tradition to be Franz von Bocholt; but it is still unproved that there ever was an engraver of this name. This artist also belongs to the Netherlands or to the Lower Rhine, and in his expressive style of drawing and composition recalls the work of Dierick Bouts. The Master F. V. B. is an excellent artist, who, among the northern engravers of this period, must be placed very near in rank to Schongauer. His style of engraving is free and sure, but at the same time careful. His 'Judgment of Solomon' (fig. 21), with its throng of figures, is masterly in composition, and its spirited, powerful treatment makes it one of the most noteworthy engravings of the fifteenth century. Fine and earnest in conception are his 'Annunciation' and his 'Figures of the Apostles.'

Israel von Meckenen, an extremely active engraver and goldsmith, whose work amounts to over 570 plates, appears to have worked at Bocholt at the end of the fifteenth century,

and to have died there in 1503. Israel appears as a most prolific picture-maker, belonging in style to the Flemish and Netherlandish School, whose types of feature and form he adopts in most of his works without special refinement or sympathy. Only when he portrays scenes taken from daily life does Meckenen show that he

Fig. 22. Israel von Meckenen: The Card-players (detail).

possesses real power of observation combined with freshness of humour, as is particularly proved by his various 'Scenes of Domestic Life,' his comic 'Family of Foxes,' and similar engravings. As a rule, he copies other artists—Schongauer, the Master E. S., the early work of Dürer, the Master of the Amsterdam Cabinet, and so forth; and apparently most of his engravings are mere

copies. For a series of engravings of the 'Life of the Virgin' Meckenen has made use of pictures by the elder Holbein, as is proved without doubt by four of the prints. Whether Meckenen himself saw the pictures, which are still preserved at Augsburg, or how their composition was communicated to him, remains still unknown. Plates by other masters, for example some by the Master F. V. B., which came into his hands in a worn condition, he re-

Fig. 23. The Master P. P. W.: Playing-card.

worked, adding his own signature without any shame to another man's work. Retouching, indeed, plays an important part throughout Meckenen's work. As soon as his own plates began to show signs of wear by printing, he would give them a fresh appearance by going over the old work and making all manner of cunning additions with the graver. Meckenen is one of the first artists whose engravings appear in several states. All kinds of subjects pertaining to his time are treated in his prints. In

spite of his only moderate artistic skill his engravings attract by the abundance of their subjects, the manifold variety of contemporary costumes, and the wealth of their detail, particularly where opportunity admitted of such display, as in his 'Birthday of Herod,' 'Judith in the Tent of Holofernes,' etc. Among his most unsatisfactory prints are his banal, and often absolutely crude representations of Christ, the Virgin, and Saints. Meckenen was a capable goldsmith, and as such reveals himself in some excellent engravings of ornament, in which beautiful Gothic foliage unites with figures of men and animals in a delightful whole.

The engraver with the monogram P ℘ W worked at Cologne about the close of the century. We possess by him the largest engraved work of German origin in the fifteenth century, six folio plates forming a continuous series picturing the scene of the war with Switzerland of 1499, which was so unfortunate for Germany. The landscape is feeble, the hills almost childish, but the groups of figures are full of life, drawn with a keen observation of military tactics. At the same time the dimensions of the figures are much too large in proportion to the landscape surroundings. The whole is a topical subject thrown off hastily by a practised hand. By the same artist is a pack of cards consisting of round plates, the suits being marked by splendidly drawn hares, butterflies, and flowers (fig. 23). His sacred and profane subjects are of uneven value. The dialect of the German inscriptions on the Swiss War is that of Cologne, and this origin is further indicated by the inscription, "Salve felix Colonia" on the first plate of his round pack of cards, and also by the circumstance that the Masters S. and Jacob Binck copied some of his engravings.

The engravers of this period, who from the style and nature of their work may be assumed to have belonged to Eastern Franconia and to Bavaria, are almost entirely anonymous, appearing as independent craftsmen, whose work bears only a loose connection with the existing schools of painting. The Master , who without sufficient evidence has been identified as Hans von Windsheim, a goldsmith shown by documentary evidence to have worked in Munich, proves himself an artist of great originality. By him we have some large compositions full of figures and fine in technique, the features being vigorously expressed; three of these bear the dates 1481 and 1482. Judging by the hard metallic use of the burin, the engraver may well have been a goldsmith. To a similar class belongs the engraver with the mark B ℒ R, dependent on Schongauer, whose type of Virgin he has adopted, with the addition of an individuality and charm of his own. He must, nevertheless, be counted as belonging to the School of the Lower Rhine.

A series of engravings bearing the signature M A I R are in all probability the work of the painter Nicolaus Alexander Mair, who has been identified as living at Landshut between 1491 and 1541. In spite of the provincial origin of his art, Mair's engravings deserve attention for their originality and the interest of detail that enlivens them. Some of his largest plates, rather dry and empty, but showing considerable regularity and skill of technique, are happily conceived scenes from life, such as the plate that pictures a gay assemblage of young men and women. The spectre of Death that stalks over the walls of the garden, all unseen by the company, gives to the picture the allegorical and moral motive of youthful

Fig. 24. The Master MZ: The Martyrdom of St. Catharine (detail).

pleasure and the nearness of death, for which the art of this time loved to find ever fresh variations.

Matthäus Zasinger is the name given, without sound reason, to the engraver with the monogram MZ, who belongs, at any rate, to the Bavarian or Franconian School. He is only a mediocre draughtsman, his figures are weak and loose-jointed, but his execution is fine, tender, and pleasing. Perhaps originally a goldsmith, he may have gathered artistic influences from various sides. Something in him is reminiscent of Baldung Grien, and he seems to have known the work of Jacopo de' Barbari; moreover, he is influenced by Dürer's early work, as appears in his landscape backgrounds. Two of his prints that are most full of figures, 'A Tourney,' and 'A Festival' bear the date 1500. Finer in treatment than these is a 'Virgin at the Spring' executed in 1501 under Italian influence. A charming little genre print, 'The Embrace in the Room,' belongs to 1503. A nude female figure standing on a skull—an allegorical rendering of the transiency of life—recalls Dürer's great 'Fortune.' His largest plate is a 'Martyrdom of St. Catharine' (fig. 24), full of figures. Thirty-two plates in all by the Master M. Z. are now known.

That sculptors also employed the burin need not appear strange at a time when the most widely differing arts and crafts were frequently practised side by side in the same workroom. The Nuremberg sculptor, Veit Stoss (born about 1450, died at Nuremberg 1533), is mentioned in contemporary records as an engraver, and the engravings ascribed to him with the signature ⚜ show so much the character of his sculptures, that on this evidence alone his authorship of them can be accepted with scarcely any doubt. The somewhat exaggerated but vigorous style of drawing and the stiff handling of the

graver reveal the hand of the sculptor, whose work on the copper plate does not conceal the touch of the amateur. By another sculptor, Jörg Syrlin, of Ulm (who died probably in 1491), we have one engraving, a strong piece of work, representing a 'Baptismal Font.'

Fig. 25. Veit Stoss: Virgin and Child (detail).

To the Schongauer tradition clings the engraver with the monogram , identified, again without trustworthy authority, as Albert Glockenton, and taken to be one of the family of illuminators of this name, who lived at Nuremberg about 1500. The Master A. G. used the burin delicately, and copied with skill the large 'Christ

bearing the Cross,' and 'The Death of the Virgin' by Schongauer. A Passion series, executed in the spirit of the latter master, but with traces of considerable individuality, is worthy of attention, although somewhat narrow and limited in its conception. The circumstance that the Master A. G. supplied engraved coats-of-arms and a Crucifixion scene to three Prayer-books printed at Würzburg between 1479 and 1483 gives at least some indication of the time of his activity. Somewhat related to him, but a still weaker imitator of Schongauer, is the engraver W M H, who, without sufficient evidence, has been placed at Munich and named Wolf Hammer.

Another artist of distinct originality signs his ten known engravings with L·G·. He works with a spirited, powerful point, and a free style of drawing, indicating the hand of a painter much rather than that of a goldsmith. He engraved, however, in 1492, a jewelled ornament for feminine costume. Powerful in imagination is the remarkable 'Temptation of Christ' (fig. 26), full of fine feeling the 'Flight to Egypt,' and charming invariably is the Virgin of this unknown engraver, who without doubt must have been a master of unusual importance.

An engraver who signs his name Wenzel von Olomucz (Olmütz) on a careful copy of Schongauer's 'Death of the Virgin,' produced numerous copies of Schongauer, Dürer, and other masters, which he usually signed with a W. in place of his whole name. The Master W. appears to possess scarcely any artistic individuality, and, so far as can be judged by his existing plates, is a mere copyist. A mistake has been made by recent art critics (by Thausing, for instance, in his "Life of Dürer") in attributing the monogram W. to Dürer's teacher, Michel Wohlgemuth.

It was by Albrecht Dürer that the art of engraving was first raised to such a height of development that it might claim a position side by side with painting. Dürer was the first to succeed in clearly rendering with the burin the natural distribution of light and shade, the peculiarities of surface texture, its roughness or smoothness, hardness or softness, above all in giving expression to spiritual significance. If we follow Dürer's artistic career, we find that the phases through which the art of engraving passed before his time are repeated briefly in his development; but Dürer, with clear intuition, on arriving at the point where his predecessors came to a stand, sought and attained new aims for his art. His father, a goldsmith, probably of German birth, had emigrated from Hungary and settled at Nuremberg in 1455. Albrecht Dürer, his third child, was born in 1471, entered at first the goldsmith's workshop, later became a pupil of the Nuremberg painter, Michel Wohlgemuth, and started to travel in 1490, returning in 1494. In the same year he married Agnes Frey, and took up his permanent residence in his native town, which he left only twice for any length of time, staying in Venice from 1505 to 1507, and in 1520 and 1521 travelling in the Netherlands. His years of training in the goldsmith's workshop must have given him a thorough acquaintance with the graver, and probably before starting on his travels he had made some essays in engraving. Old tradition, supported by a comparison with his early drawings, gives as Dürer's first individual engravings 'The Great Courier,' of which only three examples are known (Vienna, Dresden, Paris), and 'The Violent Old Man,' an evil-looking monster trying to subdue a woman.

In both of these the use of the burin is loose and

Fig. 26. The Master L c z: The Temptation (detail).

heavy, the drawing hard and uncertain. These prints do not yet bear Dürer's mark, which consisted originally of a separate A and D, later was formed , and finally, about 1497, took the shade of the world-famous . Dürer at first placed his signature, like the German masters of the fifteenth century, on the middle of the lower margin of his picture; later, like the

Fig. 27. Albrecht Dürer: The Holy Family with the Grasshopper (detail).

Italians, set it frequently on a tablet, or drew it in perspective on the ground, a stone, or elsewhere. It was after 1503 that Dürer first began to date his plates with frequency.

During the last ten years of the fifteenth century and in the years immediately following 1500, Dürer was an active worker with the burin, and in the prints of this period can be traced clearly the formation of his art and of his technique. 'The Holy Family with the Grasshopper' (fig. 27),

with its imperfect drawing and harsh, uncertain engraving, may be placed about 1494 or 1495. Following this, but with more finish in the work, come the 'Seven Soldiers' and the 'Turk on Horseback'; and finally, in 1497, a distinct advance is marked by the 'Four Witches,' whose figures show that Dürer, even at this period, departing from the practice of his German contemporaries, must have made studies from the nude. At the same time he was now striving to find a means of so handling and arranging his lines as to express the modelling of the figure and the form of muscles. In his 'Lovers Walking'—a man and a woman wandering at ease in a landscape, while Death lurks behind a tree—Dürer aims at greater strength and harmony of treatment, and appears to have overcome the harshness and unevenness which so far have characterised his work with the graver. To this same period, about 1500, may also be assigned 'The Prodigal Son,' which shows clearly Dürer's attempt to make the idea of his composition and his manner of technique work together in harmonious union. In this, and in its spiritual significance, 'The Prodigal Son' ranks as Dürer's masterpiece. The growth of his style towards more freedom and lightness is shown in his 'St. Jerome in Penitence,' 'The Rape of Amymone,' and lastly in his 'Jealousy,' the plate called by Dürer himself 'The Great Hercules,' which marks absolutely the close of his first period. In 'The Great Hercules' he shows complete mastery over his burin, and his technique now surpasses that of all his predecessors. The modelling of the nude bodies is expressed softly and clearly, with fine sense of form, by means of complicated sets of lines, and the separation of the large figures from the landscape background is admirably effected. That Dürer handled his tools with

absolute consciousness of the end he wished to obtain is shown by the incomplete proof impression of the 'Hercules' at Berlin (a second proof is in the Albertina, at Vienna). He renders the outlines of the composition lightly with the dry-point, working single parts here and there to a full finish, and leaving spaces next to them absolutely white. The so-called 'Hercules,' which is based on an uncertain legend of classical mythology, may be placed about 1500. Its idea is partly borrowed from an early Italian engraving, 'Orpheus beaten to Death by the Lycian Women' (Pass. V., p. 74, no. 120).

The period to which the works so far mentioned belong shows Dürer striving with continual advancement in technique to reproduce with his burin surface lines and curves with more completeness than the art of engraving before his time attained. Now, however, he is determined to make his copper plate capable of imparting the tenderest gradations of light and shade, closely and compactly as in a picture, by the sole means of black and white. In 'The Virgin with the Monkey' this pictorial tendency becomes for the first time clearly apparent, yet even here dark shadows stand in contrast to the high lights without any intermediary half-tones, and the treatment appears somewhat hard and metallic. A softer method of execution is adopted in the print usually known as 'The Great Fortune,' by Dürer himself called 'The Nemesis,' a print whose meaning still awaits complete interpretation. In this the treatment is softer and more free; the most delicate reflected lights on the skin of the nude winged figure are rendered in carefully finished detail, while the landscape beneath reveals an intimate appreciation of nature. While in the 'Hercules' and 'The Virgin with the Monkey' Italian influences make them-

selves felt, the 'Nemesis' and the works immediately following it show a clear and conscious departure from all Italian tradition and the entrance of pure Northern

Fig. 28. Albrecht Dürer: The Virgin with the Bird.

art. Following, probably, close after the plate just mentioned, comes Dürer's largest engraving, the 'St. Eustace,' again with rich variety of landscape and carefully executed

detail. While in the earlier engravings, the 'Hercules' for instance, the ground was indicated by single sets of lines, making it appear like ice, Dürer now has acquired the power of representing by complicated work all the natural variety of the soil. This desire of reproducing realistically all the inherent peculiarities of the object represented, appears most obviously in 'The Coat of Arms with the Skull,' of 1503. On the steel helmet, that forms the central point of interest in the picture, Dürer has concentrated all his skill to set before our eyes the gleam of polished metal in glistening actuality. The realistic method of expressing texture is displayed here in its purest and finest form. In the 'Adam and Eve' of 1504 Dürer solves the problem of how to treat the nude in a different and more refined way than in the 'Nemesis.' He succeeds here in clearly displaying, by means of delicate variations of technique, the difference between the nude surface of the male and female figures. This keen observation of nature, made effective by masterly skill in technique, was the fruit of Dürer's studies of the anatomical proportions of the human form. In 1504 the Venetian painter, Jacopo de' Barbari, was staying in Nuremberg; and it is an accepted fact that from an earlier meeting with this painter Dürer received his first inducement to make a scientific study of the human form and the proportions of the human figure.

To 1505 belong the two engravings, 'The Great Horse' and 'The Little Horse,' intended perhaps by Dürer to establish a canon of proportions for the horse—the most important of animals for the artist—as he had attempted to do in his 'Adam and Eve' for the human figure. If this idea be right, 'The Great Horse' represents the type of the heavy war-horse, whose destiny is further indicated

by the soldier in full armour standing by, while 'The Little Horse' is the type of light riding-horse, whose speed is symbolised by the figure standing near, with wings like those of Mercury—perhaps Mercury himself.

Dürer's visit to Venice for a year and a half, from 1505 to 1507, and his completion of some large work for wood-cuts after his return, did not permit him to enter on any extensive undertakings in the field of engraving. After his return he began his Passion series, the first plate of which, 'The Man of Sorrows,' is dated 1507. In 1512 Dürer concentrated his attention on bringing this work nearer to completion, for no less than ten plates of the engraved Passion bear this date; and in 1513 he added the sixteenth and final print—'SS. Peter and Paul healing the Sick at the Gate of the Temple.' The execution has obviously suffered by these delays; and while the Passion series in no way belies the masterly skill of its designer, at the same time it lacks the freshness of conception which is so marked, for instance, in the 'Little Passion' on wood. During this period, from 1507 to 1513, Dürer worked only on plates of a small size. Among the most important of these is perhaps 'The Crucifixion,' of 1508, a finely conceived composition, with the landscape finished in delicate detail. It is no mere chance that both the night pieces of the engraved Passion—'Christ on the Mount of Olives' and 'The Betrayal in the Garden'—were executed in the same year.

The subtle, painter-like treatment employed by Dürer in his 'Adam and Eve' of 1504, and in his 'Birth of Christ' of the same period, he abandoned largely in the 'Great' and 'Little Horse,' and still more decidedly in the Passion series, having learned by experience that his plates, when too delicately executed, could yield only a

moderate number of good impressions. About 1505 he made a change in his technique, and now worked on the copper with deeply cut, regular lines, giving it greater power of resistance against the attacks made by the process of printing. With all its polished execution, the very sharpness and cleanness of the line-work in this kind of treatment easily produces a cold and metallic

Fig. 29. Albrecht Dürer: The Virgin with the Pear (detail).

effect, which, to take an instance, is particularly noticeable in 'The Virgin with the Pear' (fig. 29) of 1511. Dürer could not get away from the fact that here lay one of the pitfalls of the engraver's art, and with tact and skill he discovered a means of combining fine quality of printing with durability of the plate. The idea of ensuring durability for the plate by retouching, a method thoroughly unsound from the artistic point of view, but one known by his predecessors and still further practised by his followers, seems to have been treated by Dürer with absolute disdain.

Even after his death no strange hand ventured on the task of restoring the master's plates.

Pondering over new means of expression, and perhaps also attempting to replace the slow work of the burin by some method of more speedy execution, Dürer conducted between 1510 and 1516 a series of technical experiments. First of all, he had recourse to the dry-point needle, which had been handled before him with such splendid results by the enigmatic Master of 1480. Dürer's first plate executed entirely in dry-point is the 'Veronica with the Handkerchief,' of 1510, of which only two copies (at Dresden and the Albertina at Vienna) are now in existence; and this was closely followed by 'The Man of Sorrows' in 1512 (B. 21), and by another print of the same period, the 'St. Jerome by the Willow.' In this last print Dürer has handled the dry-point needle with all the freedom of a pencil, obtaining a most charming result. He appears at this period to have broken through the barriers of sixteenth-century art, and to have revealed a noteworthy spiritual relationship with Rembrandt, the greatest master after his time to place his creations on the copper plate. By leaving the burr on the 'St. Jerome' a strong, deep black tone was obtained that lasted for only very few impressions. To judge the true value of this incomparable plate one must have before one's eyes one of those early proofs (before the monogram) in the possession of the British Museum and the Albertina. From his work with dry-point Dürer passed on to pure etching. The art of etching on iron with ammoniac, vitriol, and the like had already been practised in the fifteenth century for the decoration of armour and weapons. The employment of nitric acid, essential to etching on copper, was in Dürer's time a

Fig. 30. Albrecht Dürer: The Landscape with the Great Cannon (detail).

secret known only to a few; and it was not until after the first thirty years of the sixteenth century that the use of 'aqua-fortis' passed into common knowledge. Though Dürer, in his experiments with etching, had one or two predecessors, such as Daniel Hopfer and Urs Graf, yet it was through him that etching received the first impulse which brought it into vogue as an art. Between 1515 and 1518 Dürer finished five etchings, made on iron plates with apparently imperfect means. The lines are still harsh and

coarse, and the etcher failed to obtain refinement of tone.

'The Man of Sorrows' of 1515 (B. 22), unsuccessful as an etching, was followed by 'Christ on the Mount of Olives' (B. 19), in which the coarse effect of etching on iron appears to have been happily employed to express the night scene with glaring lights. Two other somewhat unsuccessful plates, 'The Sudarium held by an Angel' and 'Pluto and Proserpine,' were followed in 1518 by the landscape known by the name of the 'Great Cannon' (fig. 30). In this fine composition, that recalls the landscapes of Titian, Dürer discovered a broad, sketchy treatment admirably suited to etching in iron; but, as though still unsatisfied with this result, he now abandoned etching altogether. In spite of the imperfections which he may have seen in this class of work, Dürer's early attempts with the dry-point, and again with etching, were not wasted, for they were the preparation for the developed art of etching which has been in constant use from his time onwards. The years during which Dürer was busied with the dry-point and with etching embrace the period of his finest inventions with the burin. During 1513 and 1514 he completed, with inconceivable perseverance, no fewer than eleven plates, among them the three engravings which mark the pinnacle of his achievement, and are chiefly responsible for making his name world-famous — 'The Knight, Death, and the Devil,' the 'Melancholia,' and 'St. Jerome in his Cell.' The technical treatment, varying in all three cases, is in perfect harmony with the spirit of the idea. The fullest palette could not have expressed more forcibly the conception which underlies each of these three prints. The mysterious composition of the 'Melancholy' is veiled in a strange

mystical twilight. The comfortable chamber of the saint is filled with warm light penetrating its remotest angles; the effect of the flickering rays of sunlight shining through the round leaded panes of the window is a masterpiece in itself. In 'The Knight, Death, and the Devil' the gleam of the polished armour that fills the centre of the picture was a matter for wonderment to Dürer's contemporaries.

The uniformity in size of these three plates, as well as their common time of origin, permits the conjecture that all three form part of a single idea. Varied attempts have been made to interpret the shades of meaning which supply a hidden union to compositions so different. To the ordinary beholder of Dürer's own time the three engravings may have meant simply what they expressed on their surface. The 'St. Jerome' may have been merely the picture of a much-honoured saint; the second figure a knight, who, in spite of death and the devil, rides courageously through a murky mountain gorge; the third, 'Melancholy,' may have been understood at that time as the personification of philosophy, pondering and brooding over problems of human science. By all succeeding ages, however, it has been assumed that in Dürer's inner consciousness some more mystic and deeper meaning underlay these strange works of art. The explanation of the three engravings as three of the four Temperaments, or Complexions, into which the humanistic wisdom of the day divided mankind, is for more than one reason insufficient. Possibly in these compositions we may recognise personifications of the three cardinal virtues into which contemporary philosophers divided the ethical qualities of mankind. According to this idea 'Melancholy,' who is winged because meditation—the flying spirit of imagination, as Dürer calls it—rises high above the earth, is the repre-

sentation of the power of human intellect (*Virtutes intellectuales*); the 'Knight' stands for moral strength (*Virtutes morales*); while 'St. Jerome' is the type of the search for divine knowledge (*Virtutes theologicales*).

The fulness of Dürer's artistic power is displayed in the plates engraved about 1513 and 1514—'The Virgin with the Tree' and 'The Sudarium held by Two Angels'—this last particularly noteworthy, because in it the ideal face of Christ, created by Dürer and prevailing ever since his day, appears for the first time; and also 'The Virgin by the Wall,' and many others. A series of figures of the Apostles was possibly planned as a continuation of the engraved Passion. The 'Paul' (fig. 31) and 'Thomas,' engraved in 1514, were followed next in 1523 by 'Bartholomew' and 'Simon,' and in 1526 by 'Philip.' This series remained incomplete.

This period of active creation was succeeded by a time during which Dürer's engraving yielded the first place to his other activities, and his prints appeared at ever-lengthening intervals. In 1518 he finished his 'Virgin crowned by Two Angels,' showing already the somewhat affected expression of the later Madonnas; and, apparently also about this time, he produced his smallest engraving, the so-called 'Maximilian's Sword-hilt.' According to tradition this was a picture of the Crucifixion, contained in a circle of an inch and a half in diameter, engraved on a golden plate, which was intended to adorn the pommel of a sword made for the Emperor. The sureness of hand and eye, which in so tiny a space could preserve the feeling of natural form free from all semblance of artificiality, remains a matter for lasting astonishment.

Dürer may be considered the originator of the engraved portrait. German and Italian engravers of the fifteenth

century had, it is true, occasionally produced portraits, such as those of the above-mentioned Suabian engraver WB; but it was through Dürer that the portrait first

Fig. 31. Albrecht Dürer: The Apostle Paul.

became an important and regularly practised branch of engraving. In this respect the woodcut was to some extent in advance of engraving. We have six engraved

Fig. 32. Albrecht Dürer: Portrait of Cardinal Albrecht von Brandenburg.

portraits in all by Dürer, all of them finished between 1519 and 1526. The series is opened by the lifelike, full-face portrait of Albert von Brandenburg (fig. 32), Cardinal of Mainz. A second portrait of this keen patron of the arts, in profile, with the head to the right, was made by Dürer in 1523. Dürer had met the Cardinal at the Augsburg Diet of 1518. The features of his old patron, Frederick the Wise of Saxony, whose portrait he had also painted, were perpetuated in 1524 on copper, with a noteworthy Latin inscription. Frederick's portrait is the finest of the series, perhaps because handled by Dürer with greater sympathy than the rest, and is obviously true to life. It was followed in 1526 by the portrait of his friend Willibald Pirckheimer, and in the same year by the profile head of Philip Melancthon. During his visit to the Netherlands Dürer had made a sketch in charcoal of Erasmus of Rotterdam. At the scholar's urgent request he engraved this portrait four years later at home in Nuremberg—the largest engraved portrait by Dürer which we possess. The impression of Erasmus's personality must have weakened by lapse of time; and for what the work lacked in immediate freshness Dürer sought to compensate by careful finish. The arrangement of the figure of Erasmus seated at his writing-table to the extreme right, and his surroundings, with so many accessories of books etc., produce the impression that Dürer, in his idea for the engraving, was influenced by one of Holbein's portraits of Erasmus. He may have seen one of these at the scholar's house at Rotterdam. If this were the case, it would be the single instance of any contact, however indirect, between Dürer and the other great German master of his time.

Dürer's last years were occupied by scientific studies more than by art; and finally an illness, the first traces of which had appeared in the Netherlands, brought his life to a close on April 6th, 1528.

If we study Dürer's engraved work as a whole, it reveals itself as the life-work of a sublime genius carried out on an almost preconceived plan, flawless and full of truth, like a perfect work of art.

II

ENGRAVING IN ITALY TO THE MIDDLE OF THE SIXTEENTH CENTURY

THE beginnings of Italian engraving are wrapped in as much darkness as is its origin in the countries north of the Alps. Early engraved work in Italy scarcely ever displays the signature of an artist or a date; and plates which from their crudeness or the simplicity of their execution may be looked upon as the first offspring of the art in Italy, supply no indication of the time or the place of their origin. Vasari's tale of the Florentine goldsmith, Maso Finiguerra, having discovered in 1450 the method of printing engraved plates must be banished to the domain of studio legend. The only real truth appears to be that the first engravers in Italy, as probably was also the case in Germany, were goldsmiths by profession. It is possible, but by no means an absolute certainty, that the secret of printing engraved plates passed into Italy from Germany.

Primitive Italian engravings consist usually of hard and heavy outlines, dug deeply into the metal. Inside these outlines the shadows are expressed, or as a rule simply suggested, by a few sets of oblique lines laid evenly and without cross-hatching. This modelling with straight sloping lines remained for a considerable time a characteristic peculiarity of Italian engraving. It corresponds to the method employed by the early Italian painters in

Fig. 33. Florentine engraver of the fifteenth century: Portrait (reduced).

making drawings with pen or pencil. At a later period the lines were laid more regularly, the execution became more tender, and the shadows were more frequently expressed by cross-hatchings. Finally the German style of engraving began to exert an influence on Italian artists, who now began to render shadows and details with more systematic cross-hatching and with much greater freedom of line.

The engravers of the early period in Italy in most cases probably borrowed their subjects from pictures or drawings by contemporary painters. While they followed the work of the different schools, they nevertheless treated in a fairly arbitrary manner not only the composition, but the actual style of their examples. Only in rare instances, therefore, can the anonymous engravings of the fifteenth century in Italy be assigned to any limited period or any particular school. The dependence of engraving upon painting is from the first a predominant feature in Italian art. At the same time there is no absolute lack of pure painter-etchers, for in many workshops painting and goldsmith's work were practised side by side.

Vasari's account, which has been mentioned above, places the discovery of the art of engraving about 1450, but the earliest certain date on any engraving executed in Italy is first supplied by a series of engraved illustrations for a book printed at Florence in 1477, "El Monte Sancto di Dio" (God's Holy Mountain). It contains three pictures of religious import—particularly noteworthy being the plate of 'Our Lord with the Mandorla' (an acorn-shaped halo)—all of them finely conceived and marking immense strides in technique, which can only be the result of long previous practice in the art of engraving. In actual fact Italian engravings are known whose primitive character and style

point to a period of origin long before 1477. Florence appears to have been, if not the cradle, at any rate the earliest centre of Italian engraving. Vasari gives credit, as the first master of engraving, to a Florentine goldsmith, Baccio Baldini, and relates that the Florentine painter, Sandro Botticelli, supplied Baldini with subjects for engraving, and that Botticelli himself used the burin. There is, however, no documentary evidence to prove that a goldsmith, Baccio Baldini, worked at Florence in the fifteenth century ; but the nineteen engravings which form the illustrations to an edition of Dante's "Divina Commedia," printed at Florence in 1481, are without any doubt after drawings by Sandro Botticelli. If Baldini is the engraver of these illustrations he must have been a very indifferent artist. The plates of the Dante are far inferior to the older illustrations of the 'Monte Sancto.' In spite of the fact that nothing more is known of Baldini than the scanty and vague account given by Vasari, it has always been the custom to count him as the engraver of all the prints that are early-Florentine in style. All that can be accepted as really certain is that Botticelli's style exercised great influence on Florentine engraving in the fifteenth century. One of the principal plates showing the influence of this master is the 'Assumption of the Virgin,' consisting of two folio sheets, for a long time accepted as an original work by Botticelli.

Experimental work in engraving, at times showing distinct power, has been preserved from a period probably much before Botticelli, such for example as the fine profile 'Head of a Young Girl' (at Berlin). The effect is produced by little more than an outline engraved on the copper with masterly skill. About eight other engravings, which may be seen in the collections in Paris,

London, etc., show a like treatment, though no single one of them has attained the artistic merits of the profile head at Berlin.

The Italian engravers worked much more frequently than the Germans on large-sized plates. This fact, together with the circumstance that Italian prints were not sought by collectors till a comparatively late period, supplies the probable reason for the great rarity of Italian fifteenth-century engravings. Those which still survive must represent only a fraction of the original output. The anonymous prints now known, belonging to the Florentine School of the fifteenth century, number about a hundred and fifty in all. They represent, without doubt, the work of different studios, and probably also different stages in the work of single engravers. The lack of any signature on these plates makes any ascription exceedingly difficult. It is only possible to indicate certain groups of work that meet on common ground. Such, for example, are the engravings which are named after the former possessor of the largest number of known examples, the 'Engravings of the Otto Collection.' They form a series consisting mostly of allegorical and ornamental compositions. The impressions were probably intended to be coloured, and then employed for the decoration of wooden boxes and similar wares.

Perhaps by the same hand is the large 'Conversion of Paul' in the Kunsthalle at Hamburg. Closely related to this are 'The Seven Planets' (British Museum), showing the influence of the stars on the destinies of man. These engravings show the figures in cramped attitudes, the contours marked by coarse outlines, and the shadows expressed with sets of very fine straight lines.

A distinct divergence is marked by another group of

Fig. 34. Florentine engraver of the fifteenth century: The Triumph of Love (detail).

engravings, to which belong 'The Six Triumphs' (after Petrarch's description). In these the figures are more slender, while the outlines and details are expressed with strong, but more regular sets of lines, without any scratchy treatment (fig. 34). Similar to these is the folio-sized print, 'The Meeting of King Solomon and the Queen of Sheba.'

A series of fifteen plates, with scenes from the life of Christ and of the Virgin, is perhaps based on paintings by Fra Filippo Lippi. They are the work of a capable and skilful engraver of the end of the fifteenth century, but they are certainly not original works of Lippi, as has been maintained by Passavant.

At a comparatively early period German engravings must have become known to Italian engravers. Many primitive Italian prints show absolutely no trace of German influence, but the engravings of the Master E. S. of 1466 probably came to the knowledge of Florentine artists soon after their appearance. This is particularly noticeable in a series of twelve engravings, probably of Florentine origin, representing the Twenty-four Prophets (fig. 35). Their unknown designer has striven to imitate the free and supple technique of the German master, and at the same time has borrowed ideas for the figures of his apostles from the position and arrangement of the figures in the Apostle series of the Master E. S.

Out of the crowd of anonymous engravers some individually known masters gradually begin to emerge. One of the first is the painter and goldsmith, Antonio Pollaiuolo (1429—1498), who worked in Florence and Rome. One of his two large engravings, picturing fights between naked men, bears the signature 'Opus Antonii Pollaiuoli Florentini,' and in its vigorous drawing and exaggerated expression of muscles shows a strong

Fig. 35. Florentine engraver of the fifteenth century : The Prophet Daniel.

Fig. 36. Robetta: Poetry and Music (detail).

correspondence with the painter's style. That the line-work is not strictly characteristic of Pollaiuolo's style may be explained on the ground that the artist was unused to the technique of engraving; at the same time it must remain doubtful whether Pollaiuolo was the actual engraver of these plates, or simply the originator of the compositions.

The goldsmith Cristoforo Robetta (born 1462, died at Florence after 1522) is almost the only Florentine engraver of any note at this period who placed his signature on some of his plates, and whose artistic individuality can be defined with any certainty. Robetta possessed only mediocre talent, yet he makes up for his weakness to some extent by a natural freshness, which he imparts to the

formulæ of the Florentine School. His engravings are only rarely from his own original designs; as a rule he reproduces, with more or less freedom of rendering, compositions by the masters of painting who surrounded him. Many of his prints may be referred with certainty, others with probability, to paintings or designs by Filippino Lippi, Antonio Pollaiuolo, Domenico Ghirlandaio and others. In his technique Robetta strikes a mean between the style of the older Florentines and the softer, more expressive line of the German engravers. His principal work is an 'Adoration of the Kings,' full of figures, probably after Filippino. At a later period 'Adam and Eve' gave him the excuse for an interesting genre picture, spoiled by his uncertainty in drawing the nude. Of his allegorical and mythological prints the 'Poetry and Music' (B. 23, after a group in fresco by Filippino Lippi in the Church of Sta. Maria Novella at Florence) may be mentioned as particularly fine (fig. 36).

A noteworthy series, belonging to the fifteenth century, consists of fifty octavo-sized engravings of single allegorical figures (fig. 37). For a long time these were considered as playing-cards ("Tarock-karten," B. xiii., p. 120), but are now much more correctly explained as a kind of illustrated manual of science. The figures are original in conception, for the most part thoroughly natural, skilfully drawn, and put upon the copper by a practised hand. The series certainly does not belong to the Florentine School, to which it was in earlier days ascribed; but is assigned by later opinion, with much more likelihood, to the School of Ferrara. Two sets of the whole series are in existence, probably engraved at about the same period; they show only slight differences, and their relation to one another still awaits complete explanation. The series, however, mentioned by Bartsch

as a set of copies, seems to possess more originality than the prints described by the same writer as original.

The greatest master of Italian engraving in the fifteenth

Fig. 37. A Master of Ferrara (?) From the series of the so-called Playing-cards (detail).

century, and at the same time the most distinguished of the painter-engravers of the Italian Renaissance, does not belong to the Florentine School. This is Andrea Mantegna, of Padua (born 1431, died at Mantua in 1506).

Old tradition ascribes to him some twenty-four engravings, as a rule large in size and full of figures; and though none of these bears his signature, their style points to him without doubt as their author. The technique of these engravings is particularly original. It is only distantly related to the Florentine manner, and is completely different from that of Germany, consisting essentially in the application to the copper plate of the method of drawing with pen on paper, practised by Mantegna and artists of his school. The outlines are firmly expressed, and the modelling is produced by sets of straight lines, running obliquely, growing thicker towards the shadows, and tapering to a point towards the lights. Cross-hatching is never employed. The work gives the idea of a sculptured bas-relief rather than of true pictorial effect. His treatment of graver-work as a means of imitating a free and vigorous drawing, gives Mantegna's prints a broad and bold character, quite different from that of his pictures with their carefully finished details; but the sharpness and precision of line is common to both. The obvious differences of style in Mantegna's engravings may be explained by the fact that they were executed at different periods. On the other hand, it is impossible to reject the supposition that many engravings ascribed to Mantegna are not original, but the work of pupils or assistants in his studio. Perhaps also the existing replicas of some of Mantegna's engravings are school-work of this type. Of the engravings that in view of their artistic merit and their individuality may be treated as probably original work, 'The Seated Virgin bending over the Holy Child' (B. 8) is slight in its treatment, and is possibly an earlier and somewhat unsuccessful attempt. The latest criticism recognises also as original work the 'Christ between SS. Andrew

and Longinus' (B. 6); 'The Entombment' (fig. 38; B. 3), a finely designed composition, with all the figures strongly and firmly drawn; 'The Fight of the Sea-Gods,' probably depending for its motive on classical sculpture; 'The Bacchanal by the Wine-vat,' also borrowed from the antique; and the unfinished plate of 'The Virgin in the Grotto,' resembling in composition a picture by Mantegna in the Uffizi. Of the four engravings of 'The Triumphal Procession of Julius Cæsar' probably only two (B. 11 and 12) were executed by the artist himself. While there can be little doubt that Mantegna did use the graver, the task of sifting out his engravings and determining their authenticity has been made extremely problematic owing to the circumstance already mentioned, that we possess no single signed print from his hand. The freedom and softness of the line in many of the artist's prints has given rise to the conjecture that Mantegna did not engrave on copper, but on a soft, ductile metal, possibly zinc. Independently of the question as to how far the engravings of Mantegna are absolutely original, the fact remains that he gave to engraving an entirely new character, depending altogether on his own personal style and influence, and thereby has deserved a place among the greatest of original engravers. In the school of engravers which followed him we find no talent that is more than mediocre.

Mantegna's influence may at the first have held some of the North Italian engravers to the path which he had trodden; but the growth of Dürer's mighty influence soon caused them to become unfaithful to their master.

Zoan Andrea may be regarded as a pupil of Mantegna. Documentary evidence tells of him as an engraver who

Fig. 38. Andrea Mantegna: The Entombment (detail).

hailed from Verona and came into touch with Mantegna at Mantua. It may be conjectured that he was an assistant, who worked under Mantegna's directions on many of the plates ascribed to the master himself. The darkness in which Zoan Andrea's personality is wrapped is made all the deeper by the fact that we have a record—not indeed particularly definite—of an engraver and woodcutter, Zoan Andrea Vavassore, who comes to light in Venice about 1500, and uses the signature Z. A. or I. A. (Zuan or Zoan being the Venetian form of Johannes and Giovanni). Whether this Zoan is identical with Mantegna's assistant, Zoan Andrea, cannot yet be definitely decided. The engravings, which bear a monogram representing the name Zoan Andrea, or are ascribed to this enigmatic artist, are very uneven in execution. Side by side with prints which show the immediate influence of Mantegna we find others which in drawing and style approach the Venetian and Veronese Schools; then some that show a mixture of various influences; and finally a number of direct copies of Dürer's early engravings. These works may perhaps be taken as evidences of a studio whose director was an engraver and woodcutter, Zoan Andrea.

The same is the case with Giovanni Antonio da Brescia, of the circumstances of whose life we know only that he was settled at Venice in 1514. He copied, perhaps only at the beginning of his career, engravings by Mantegna, and also some by Dürer; but apart from these we have engravings by him, which are possibly based on his own designs, or, as is more probable, are made from drawings or paintings by North Italian masters. In his prints of this class he proves himself a skilful draughtsman and engraver, and, in spite of his somewhat casual and careless technique, is an

artist of distinct power. Some sixty engravings are attributed to him, not all of them, however, bearing his signature.

What is known of engraving in Milan in the fifteenth century is limited to a few facts and a small number of existing works. It may be conjectured that several of the anonymous Italian engravings of this period had their origin in Milan. In 1479 there appeared at Milan a small book, the "Summula de Pacifica Conscientia," illustrated with three engravings, almost worthless from the artistic point of view. The profile bust of a woman, a study of three horses' heads, and another plate with sketches of a warrior on horseback (British Museum), may be regarded as original experiments in engraving by Leonardo da Vinci, and in any case they bear witness to the extraordinary power of their designer. On the other hand, the old engravings after Leonardo's 'Last Supper' do not appear to be by engravers of the Milanese school; still less can the large plate (British Museum) bearing the name of Bramante, showing interior architecture in the style of the full Renaissance, have been executed at Milan. Probably Milanese, however, are the engravings ('Beheadal of Saint John,' etc.) ascribed to the earlier Cesare da Sesto; and as works of the Milanese school may also be reckoned the slight and amateurish little plates with the signature of Altobello da Melone.

A position midway between the Mantegna influence and the school of Milan is occupied by the Master of 1515, who at times adopts Leonardesque subjects, and executes interesting plates in a somewhat haphazard and irregular, but always spirited, style. By him we have a series of mythological and allegorical pictures, as well as ornamental designs of trophies and studies of architectural details after antique originals—forty-five plates in all.

How many of the anonymous Italian engravings of primitive character had their possible origin in Venice has never been ascertained; but it appears as if the art of engraving became established at Venice considerably later than in other parts of Italy. Of the engravers who came into prominence among the Venetian School, mention must first be made of Jacopo de' Barbari, who also worked as a painter and a designer of woodcuts. De' Barbari, although born in Venice, was probably of German origin, and had exchanged his original family name of Walch for that of de' Barbari. German printers of the name Walch were working at Venice in the fifteenth century, and it was as Jakob Walch that Dürer knew him. He stands in close relationship to the Nuremberg School and to the German artists who migrated to Venice; particularly, however, to Dürer. At a late period he travelled as court painter to Brussels in the retinue of the Archduchess Margaretha, and died there before 1515. We know about thirty-two engravings which bear his mark—a staff with a serpent, like that of Mercury. It remains doubtful whether he executed these engravings while still in Venice, or first worked on them in the Netherlands.

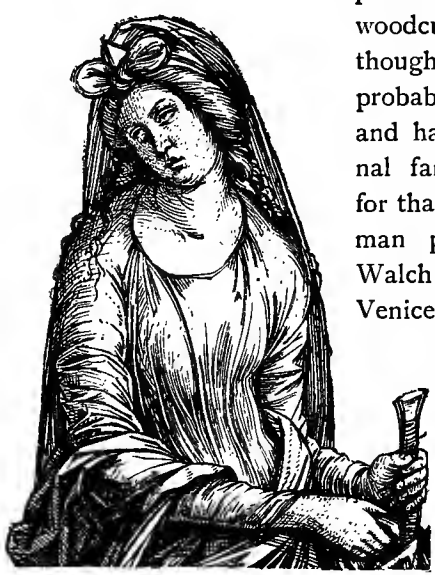


Fig. 39. Jacopo de' Barbari: Judith (detail).

Venetian in character is the manner of their drawing and composition; but the resemblance they display is external, showing a somewhat weak and sentimental imitation of the Venetian School rather than a real relationship. His slight, and often over-refined, method of engraving results from his familiarity with German technique. Above all else he loved subjects taken from mythology and classical legend. De' Barbari forms an important link between the German and Venetian art of his period.

The most distinguished representative of Venetian quattrocento engraving is Girolamo Mocetto (worked after 1484, his will dated 1531), who takes a much more important position as engraver than as painter. In contrast to the style, adopted by Mantegna and his school, of expressing modelling by an appearance of relief, Mocetto strove after a softer, more pictorial treatment in the spirit of Venetian art. He undertook the execution of plates of large size, working on them in a free style with unevenly laid sets of fine, but sometimes crude, line-work. His three prints of the Madonna, showing the Virgin throned and surrounded by saints, are quite like Bellini in their type and in the peaceful mildness of the Virgin's expression; and a similar resemblance marks his large 'Baptism of Christ' (fig. 40). Evidences of more hasty execution appear in 'The Calumny of Apelles'; while 'Judith with the Head of Holofernes' ranks in every respect as Mocetto's finest work. Nearest to Mocetto as an engraver stands Giulio Campagnola of Padua (born about 1482, died after 1513), who belongs entirely to the School of Bellini and is strongly influenced by Giorgione. Some fourteen plates by Giulio Campagnola are now known, among them some that show most finished drawing, and also a very careful and individual technical treatment. In his use of the burin he

seems to take Dürer as his principal model, but he attains a tender and pictorial effect, peculiar to himself, by his

Fig. 40. Girolamo Mocetto: The Baptism of Christ (detail).

method of scattering between the lines a number of small dots, to express shadows and gradation of tone. Campagnola's prints on this account have been taken as stipple

Fig. 41 Giulio Campagnola: The resting Shepherd.

engravings, and the artist has been credited with the discovery of stipple. The assumption is quite erroneous, for in his engravings the work is done entirely with the burin.

There is remarkable finish in his finely drawn plate of 'The Rape of Ganymede,' the landscape of which is taken from Dürer's 'Virgin with the Monkey.' Campagnola's peculiar dotted technique is shown at its fullest development in his engraving of 'Christ and the Samaritan Woman at the Well,' with its composition borrowed from the Giorgione, and in his large plate of 'St. John the Evangelist.'

Domenico Campagnola, probably a relation of Giulio and alleged to be his nephew, was a pupil or assistant in Titian's studio, and worked at Padua between 1511 and 1568. His compositions are powerful and full of life, but the drawing in his engravings is far too careless and casual. Titian, Giulio Campagnola, and Jacopo de' Barbari, all apparently influenced his style. He shows particular nearness to the last-named in his technique, and in his manner of expressing form with soft and fluent line. His work with the burin, however, is uncertain and muddled, and there is most cohesion in those of his plates that were executed under the influence of Giulio Campagnola or after his paintings. Domenico perhaps never placed his own designs on the copper, and apparently practised engraving for a short period only, since most of the plates signed with his full name, or a shortened form of it, are dated 1517 or 1519. If one estimates Domenico Campagnola merely as an engraver, he shows on the whole to far less advantage than in his beautiful woodcuts which have descended to us.

The engraver who signs his work with two P's joined by a scroll, and to whom the name Pellegrino da San Daniele has been assigned, is now ascribed to the School of Ferrara. By him we have some small plates of wonderful fineness and precision of drawing, with the outlines apparently put in more with dry-point than with the

Fig. 42. Nicoletto da Modena: St. George (detail).

burin. An allegory, full of figures, showing the influence of the moon on mankind, and a 'Descent from the

Cross,' are the principal plates of this highly esteemed master. Both of them exist in a second state, worked over with dots exactly in the manner of Campagnola.

Benedetto Montagna (born about 1470, died after 1547; probably a pupil of his father Bartolommeo) is in nearer relation to the Venetian School than to that of Verona, to which he originally belonged. His technique is akin to that of Mocetto, but more precise and regular, yet at the same time not free from hardness. His work, amounting to about fifty plates, shows considerable variations. At times he imitates Dürer. In the prints of his best period, for instance in the large 'Sacrifice of Abraham' and 'Christ on the Mount of Olives,' he is absolutely Venetian in style; while in his 'St. Jerome' and his 'Orpheus' the influence of Verona is apparent.

Nicoletto da Modena, who frequently signs his full name (in one instance with the addition of Rosex), and at the same time uses various monograms made up of NR, NM, NIC, etc., was originally a goldsmith, as is shown by his apparently early engravings, which betray their origin from niello technique. Schongauer and Dürer both influenced his work; from the former he made a direct copy of his 'Peasants going to Market' (B. 88), and he transformed Dürer's 'Three Witches' into a 'Judgment of Paris.' His compositions are essentially of the North Italian type, but show Florentine influence in their handling. Where Nicoletto is most independent his technique is indifferent, though always lively and effective; he remains one of the most noteworthy among the engravers of second rank. About fifty prints with his signature are now in existence, but the importation of several works wrongly attributed to him has made a clear survey of his work no longer possible. Nicoletto

may be supposed to have worked for the most part before 1500; the latest date appearing on his prints is 1512.

The Master I. B. with the Bird , whom old, but unfounded, tradition used to name Giovanni Battista del Porto, belongs probably to North Italy. His style, however, shows so changeable a character that one can scarcely place him within the narrow limits of a particular school. His work with the graver is strong and skilful rather than delicate, and is powerfully influenced by Dürer's manner. Most of his engravings treat mythological subjects, some of them charming compositions, which cannot, however, be regarded throughout as original designs by the engraver. The background frequently consists of a landscape in the Dürer style. The 'Leda and her Children' and 'The Nymph with two little Satyrs' recall Robetta, and suggest Florentine originals; on the other hand, again, there is much that points to the relationship of the Master I. B. with Milan, particularly in some of his woodcuts. The approximate date of his work is supplied by a print representing twins, who were born joined together at Rome in 1503, without doubt picturing an actual contemporary event.

A class of engraving, richly represented in Italian art, is that of the Niello. The original meaning of the term was an engraving on silver, the lines of which were filled up with a black composition made chiefly of sulphur. This method of technique, already employed in the Middle Ages for the decoration of ecclesiastical and other utensils, attained considerable vogue in Italy during the fifteenth century. If a silver plate is engraved for this purpose, it is quite possible, before applying the niello composition, to take impressions from it on paper,

in exactly the same way as from a copper plate engraved for the purpose of printing.

Vasari relates that the Florentine goldsmith, Maso Finiguerra (born 1427), discovered the art of printing from copper, and therewith the art of engraving, by taking an impression on paper from an engraved "pax" (a metal tablet presented to be kissed by the faithful in church), after rubbing it over with lamp-black. This story obtains apparent confirmation from the fact that in 1797, Zani, an Italian art critic, discovered in the Print Collection at Paris an impression from a niello plate representing 'The Coronation of the Virgin.' This he took to be an impression from the pax in the Church of San Giovanni in Florence (now in the National Museum). In actual fact, however, as is now known, the Paris print came from a copy of the Florentine pax, and the pax itself is by no means the work of Finiguerra mentioned by Vasari, but was much more probably made about 1455 by another Florentine goldsmith, Matteo Dei. Vasari's story is, therefore, insufficient, and Zani's conclusions as to the origin of engraving fall to the ground. At the same time there is nothing to bar the supposition that the taking of printed or rubbed impressions from niello plates was a step towards the idea of printing engravings in Italy. The complete development of the process of taking impressions from engraved plates was reached in Germany at a much earlier period than the supposed discovery attributed by Vasari to Finiguerra in 1458, and also earlier than the Paris impression of the niello plate executed by Matteo Dei in 1455. In Italy the art of engraving was plainly developed quite independently of the niello.

The printing of niello plates was practised during a

considerable time by Italian goldsmiths. It appears that goldsmiths took the impressions that are now called niello engravings, or simply nielli, in order to preserve them as samples of their work and for use in the workshop after the delivery of the original plate. Such impressions gained popularity as patterns for goldsmiths' work, and for this reason several prints from one plate often came into circulation. The impressions could be made without complicated appliances and without a press, by simply rubbing lamp-black and oil into the engraved lines of the plate, laying a well-damped piece of paper on the surface, and obtaining an impression by rubbing over the back of the paper with a smoothing bone or some similar instrument.

Fig. 43. Niello.

Nielli are almost always small prints, often less than an inch in size ; the engraving is fine, and exceedingly skilful (fig. 43). As a rule, they contain tiny figures standing out from a dark, deeply scratched background. Besides 'The Coronation of the Virgin,' previously mentioned, some other existing nielli may probably be attributed to Matteo Dei. Many of the nielli which show marks of the Florentine School may have had their origin in the workshop of the goldsmith Pollaiuoli ; and the Bolognese painter and goldsmith, Francesco Francia, is considered as the designer of various niello engravings that show some relationship to his style.

At a quite early period nielli seem to have been sought as little works of art, outside the circle of goldsmiths. Apart from silver plates intended for filling with niello

and printed only as occasion required, little engravings of the niello kind were, in consequence, extensively made, and impressions from them put into circulation. Nielli of this class—not strictly nielli, because intended from the first to be printed—are often exceedingly difficult to distinguish clearly from proper nielli; yet certain marks of identification may be established. In impressions from silver plates, intended always to be supplemented with niello, the engraving as a rule is particularly fine, clear, and sharp, and this intentional sharpness appears also in the impression, in conjunction with very deep blacks. In the print, moreover, any inscriptions must stand in reverse, since the plate, and not the impression, was originally intended for view. The most certain means of recognising a false niello is given by prints that come from a plate obviously worn out by frequent printing.

Fig. 44. Peregrino de Cesena. Niello engraving: Prudence.

These false nielli, intended from the first for printing, exist nowadays in large numbers. An artist, who was particularly diligent in their preparation, gives his name on a 'Resurrection' (at Paris), as Peregrino, with the addition of Cese, which is believed to denote his birthplace, Cesena. Besides this there are about forty prints of the niello nature, on which appear signatures such as ·O·P·D·C· or a monogram P, which without doubt stands for Peregrino. His works are treated entirely in the style of proper nielli—charming compositions, delicately engraved,

usually mythological or allegorical in subject (fig. 44). Besides Peregrino, other unknown artists of the Florentine or of the North Italian School made similar nielli or engravings in the style of nielli—small prints with tiny figures, and often simply ornamental designs of delightful composition. The background, as a rule, is produced by close cross-hatching, with figures or ornament standing out brightly against it. Artists such as Marc-Antonio Raimondi, Nicoletto da Modena, and others, borrowed ideas in many of their engravings from niello technique. If the art of engraving in Italy did not spring, as was formerly supposed, from the niello, it obtained nevertheless no small influence from the niello in its development. The high value placed by collectors on nielli gave rise to frequent forgeries, which, particularly at the end of the eighteenth century, passed into currency from Italy.

Engraving in Italy during the fifteenth century shows varying tendencies, according to the different styles of single artists and of independent studios, where its practice was more casual than systematic. At the beginning of the sixteenth century appeared Marc-Antonio Raimondi, who, like Dürer in Germany, gave to engraving in Italy an individual tendency, which he forced upon almost all the engravers of his time and of his country. His great technical skill, in conjunction with his power of transferring with absolute truth to the copper plate the character of works of art created by another hand, opened up for engraving a new province, that of reproduction. This statement at once expresses the difference between Marc-Antonio and the painter-etchers and engravers of the Italian and Northern Schools. Perhaps scarcely one of Marc-Antonio's many prints is, from beginning to end, original

work. Only in altering his copies or in the addition of backgrounds and accessories does he display a small amount of individuality. He worked at first from drawings or paintings by his teacher, Francesco Francia in Bologna, and after other contemporary masters. His plates, though perhaps not all of them, are signed with a variously formed monogram or with a quadrangular tablet—a painter's palette with thumb-hole.

Marc-Antonio's earliest dated print, the 'Pyramus and Thisbe' of 1505, shows some harshness in composition, like Francia's work, but is powerful in drawing, while in technique it is still somewhat loose and unfinished. The study of Dürer's engravings exerted the greatest influence in the development of his style. At a very early period he forsook Italian traditions and modelled his style on the principles of the German engravers and of Lucas van Leyden. It is noteworthy that at the same time he displayed particular liking for northern landscape. In the figure compositions, reproduced by him after Italian masters, he frequently added landscape backgrounds which were entirely, or at any rate in character and in single details, borrowed from Dürer or Lucas van Leyden. This combination of heterogeneous motives lends his engravings a curious charm, and helps to make up for the lack of original invention. In some dated plates, and in others apparently very early, the quick advance of Marc-Antonio's technique towards its final perfection can be readily marked. From the harsh and uneven handling of the above-mentioned 'Pyramus and Thisbe,' the 'Apollo,' 'Hyacinth,' and 'Cupid' of 1506, and the probably contemporary 'St. George,' we find him in his 'Mars and Cupid' of 1508 already arrived at a complete mastery of technical problems and a finished executive style. This depends essentially

on the fact that his work is a happy union of German methods with the broader Italian handling of the burin.

A special division in Marc-Antonio's work is formed by his copies after Dürer, of which about eighty are in existence. With this task he seems to have been occupied between 1500 and 1510. He not only imitated Dürer's engravings, and particularly several early plates, with considerable truth, but also undertook the task of reproducing with the burin on a copper plate, stroke for stroke in the original size, a large number of Dürer's woodcuts; among them seventeen prints of 'The Life of the Virgin,' the whole thirty-seven of the so-called 'Little Passion' on wood, and also a number of others. If the power of Dürer's draughtsmanship seems weakened in these copies, it nevertheless remains a matter of astonishment how Marc-Antonio managed to express on copper the character and technique of a woodcut. When his 'Life of the Virgin' was published with text in book form, Dürer complained bitterly at its conclusion of such thefts of his compositions, a complaint probably aimed at Marc-Antonio. While copies of this woodcut series possibly appeared at Venice in 1506, the engravings after the 'Little Passion' cannot have been made before 1511, since Dürer's originals bear the dates 1509 to 1511.

Marc-Antonio probably remained in Venice till 1510, and here was produced the plate known by the name of 'Raphael's Dream,' from a Venetian original of the School of Giorgione. In 1510 we find Marc-Antonio at Florence. To this year belongs the fine print known under the title of 'The Climbers,' reproducing a group of figures from Michael Angelo's cartoon, 'The Battle of Pisa.' The landscape background, supplied by Marc-Antonio to the figures, is borrowed from the print of 'Mahomet and

Sergius' by Lucas van Leyden. At this time his style reached its fullest development. He migrated to Rome, and attached himself to the School of Raphael. Marc-Antonio now became the chosen engraver of Raphael's compositions, and while his plates have contributed to spread throughout the world the fame of the great artist of Urbino, it was the brilliancy of Raphael's art on the other hand that, more than anything else, conferred on Marc-Antonio's prints the high esteem in which they have been held by his contemporaries and by all the world in later days. Through Marc-Antonio Raphael's style found its best possible interpretation by means of engraving. Soon after 1510 a close artistic union seems to have been formed between Raphael and his engraver. That some such connection, a kind of apprenticeship of Marc-Antonio to Raphael, did actually occur, is made clear by the fact that Marc-Antonio now worked far more frequently after sketches and studies by Raphael than from finished paintings. By virtue of his rare power of absorbing another's style, Marc-Antonio was now in a position to produce from a hasty sketch a finished and perfect engraving in the spirit of his example. In consequence of this, many of Raphael's ideas, expressed only in the form of drawings, have been preserved in Marc-Antonio's prints.

It is impossible to obtain sufficient evidence to date Marc-Antonio's succession of engravings during his Roman period, which lasted from 1510 to about 1527. Moreover, these plates are very different in their treatment, but the differences seem to be caused less by the artistic development of the engraver than by other reasons. It may be assumed, at any rate in the case of part of his plates after Raphael, that Marc-Antonio used the services of pupils and assistants. Out of a number of

engravers who founded their style on his, some, such as Agostino Veneziano and Marco da Ravenna, were probably his immediate pupils and studio colleagues in Rome.

The management of Marc-Antonio's engraving business can be fairly circumstantially stated, for Raphael's factotum, Baviera (Baviera de' Carocci), was the printer and publisher of the engravings that came from the studio. The difference in the treatment of the engravings corresponds to the differences in Raphael's originals which Marc-Antonio had to reproduce. He clearly made it his aim to express in his engraving the character of the example before him, whether this was a mere sketch, a study worked in washes of sepia and heightened with white, or a completed painting. His execution obviously became drier and more restrained when he was dealing with a finished work. His engravings after Raphael's paintings are, in consequence, usually less successful than those after his drawings. 'The Massacre of the Innocents,' for its richness of composition and power of execution, has long ranked as one of Marc-Antonio's masterpieces. (A copy, the so-called 'Massacre by the Little Fir-tree,' is attributed by recent research to Marco da Ravenna.) 'The Massacre of the Innocents' may rank as the type of a whole group of engravings executed with particular

Fig. 45. Marc-Antonio Raimondi : St. Barbara.

tenderness. To this group belong 'The Judgment of Paris,' 'Dido' (B. 187), 'God appearing to Noah' (B. 3); 'St. Cecilia' (fig. 46; B. 116) after an early study differing strongly from the finished painting; 'Poetry,' from the ceiling decoration of the Stanza della Segnatura; the print known as the 'Morbetto,' picturing the plague among the Phrygians described by Virgil; 'The Virgin beneath the

Fig. 46. Marc-Antonio Raimondi: St. Cecilia (detail).

Palm-tree;' 'The Dance of Angels' (B. 217); 'The Virgin mourning over Christ' (B. 35), and many others. The large 'Quos Ego,' Neptune restraining the waves—perhaps after Giulio Romano—marks the transition to a second group of Marc-Antonio's works, more harsh in their execution, and producing a feeling of solid relief rather than of tone. As examples of this method of treatment may be mentioned the so-called 'Five Saints' (B. 113),

'The Last Supper' (B. 26), 'St. Paul preaching at Athens' (B. 44), the three prints after Raphael's ceiling decorations in the Farnesina, and 'The Triumph of Galatea,' after Raphael's fresco in the same place. In this group of engravings the help of assistants seems probable on account of the size of the plates, while in some of them, such as 'The Virgin with the long Thigh,' the work of pupils clearly preponderates.

After the catastrophe that befell Rome in 1527, Marc-Antonio seems to have fled to Bologna, where he is said to have died in 1534. To the last period of his life probably belong the numerous prints after classical sculpture, usually coarse in treatment, resembling his latest work at Rome. That to the end of his career he preserved his full vigour is shown by engravings which, though they belong to the last years of his life, are yet among his best and finest works. Among them are his portrait of 'Pietro Aretino,' and the largest plate that he ever executed, 'The Martyrdom of St. Lawrence,' after Bandinelli.

Marc-Antonio's influence on the art of engraving was widespread, particularly owing to the fact that he gave the art an entirely new tendency. From this time forward engraving sought its conscious vocation in the reproduction of the original work of painters. Marc-Antonio established engraving in its attitude of dependency upon painting, a position that for line-engraving proper has in the main always held good, and from which only a few engravers have ventured to depart.

Marc-Antonio also exercised an extraordinary and far-reaching influence as the founder of a School. The list of followers who built their technique upon his comprises not only a number of actual pupils, but also a long series of more remote imitators in Italy and in the studios north

of the Alps. At almost every period of his career he seems to have been surrounded by students who, as a rule, must have been assistants in his studio rather than pupils in the ordinary sense of the term.

One of the first to be strongly influenced by Marc-Antonio's style was Jacopo Francia (born before 1487, died 1557), a son of Francesco Francia of Bologna, and perhaps in his early days a companion of Marc-Antonio in his father's studio. By Jacopo Francia are several prints signed with the initials J. F., while other unsigned engravings are also attributed to him. They show a powerful style, akin to that of Marc-Antonio, but the handling is weaker and more lacking in definition.

In the first rank among the later immediate pupils of Marc-Antonio one must class Agostino de' Musi, who, from the place of his birth, has taken the surname of Veneziano. At the time of his first connection with Marc-Antonio he was probably already fully fledged as an engraver, having received his artistic training in Venice. Veneziano's work, as a copyist of Dürer's and Campagnola's prints, can be traced back to 1514. In 1516 he dated his 'Dead Christ supported by Angels,' after a picture by Andrea del Sarto. The poorness of this really very inadequate engraving appears, according to Vasari's story, to have roused Andrea's wrath. About 1518 Veneziano was working along with Marc-Antonio in Rome. To this year belongs his large, fantastic plate known as the 'Stregozzo' (a witch riding on a skeleton). In addition to engravings bearing his signature, after Raphael, Giulio Romano, Bandinelli and others, a great number of plates, such as 'The Virgin with the Fish,' formerly ascribed to Marc-Antonio, may be accepted as Agostino's work. In his later days Agostino produced numerous prints of

ornament, embodying details of classical architecture, and also portraits, the latter without any fineness of conception. He appears to have continued working till about 1540.

Fig. 47. Agostino Veneziano: The Hour of Death.

Another of Marc-Antonio's assistants in Rome appears to have been Marco da Ravenna, who placed his full name on an engraving of the Laocoon group of sculpture,

and his monogram , made up of an R and S, on several prints. By old tradition his name is given as Marco Dente da Ravenna (died 1527). Marco was a weak draughtsman, but a powerful wielder of the burin, clinging more closely than anyone else to the manner of Marc-Antonio. When he stands by himself his weakness is apparent, and he fully realises that his only chance lies in imitation of his master. Several engravings, once considered as original productions of Marc-Antonio, are now recognised as copies from the hand of Dente, among them the so-called 'Massacre of the Innocents with the Fir-Tree' (B. 20), 'The Virgin with the Palm-Tree' (B. 62 A), 'Mary mourning over Christ' (B. 35), and 'Venus' (B. 321). All of these copies bear, as a sort of inserted monogram, a little fir-tree, introduced into the landscape background, which does not appear in Marc-Antonio's originals.

An artist of greater individuality is the Master with the Die, who signs with , or with the initials B. V., and whose name has been determined by recent research as Benedetto Verino. He also is a follower of Marc-Antonio in regard to technique, but adopts the style of his master's early Roman period, and shows a preference for compositions of the Raphael School. In his best plates, such as 'The Virgin upon the Clouds' (B. 8), Verino does not fall far short of his model. Two of his engravings, which number over eighty in all, bear the dates 1532 and 1533, and may be assigned to about the middle period of his career.

In near connection with the artists just mentioned as being close followers in the main of Marc-Antonio, comes a class of engravers whose style is certainly dependent on that of Marc-Antonio, but who work with less precision, with

freer drawing, and looser engraving, and so lead gradually away from Marc-Antonio's standard. The most important in this second group of dependants on Marc-Antonio is Giovanni Jacopo Caraglio, born apparently about 1500 at Parma (died 1570). He is a powerful draughtsman, and probably studied engraving under Marc-Antonio himself. The art of Parmigianino, at that time coming into prominence and dazzling his contemporaries, took Caraglio also into its embrace, and made his drawing and engraving a mere echo and repetition. Caraglio was a many-sided artist. In 1539 he worked as an architect in the service of the King of Poland, and also practised as an engraver of gems. Among his works are engravings after Raphael ('Aeneas carrying Anchises,' B. 60; the 'Gods on Olympus,' B. 54, etc.); but these are less numerous than his plates after Parmigianino ('The Betrothal of Mary and Joseph,' etc.), Primaticcio, Rosso de' Rossi, and similar masters. The firmness and formality of the older style of engraving appear to have been further shaken by Giulio Bonasone. As a rule, Bonasone also bases his design and treatment on the art of Raphael, but his technique is casual, and even careless, while his drawing is too often wilfully incorrect. Yet Bonasone is of no little importance, and his work amounts to over three hundred and fifty plates.

About the middle of the sixteenth century there entered into Italian engraving, particularly into the School of Marc-Antonio's followers, an element that favoured quick production, and that served still more to sever engraving from the older and more solid methods of execution. This was the rise of an extensive business in the publishing of engravings, that finally brought the engraver to complete dependence on the publisher. Marc-Antonio had already

possessed a diligent commercial assistant in Baviera. Baviera was followed by a Spaniard, Antonio Salamanca, who established his business in Rome about 1540, and bought Marc-Antonio's plates. Other art-publishers, as a rule themselves indifferent engravers, come into view at this time and later; among them the enterprising Antonio Lafreri, Thomas Barlacchi, Rossi, Dughet, Mario dell' Abacco, all of them established in Rome. So long as a shadow of drawing was still visible on the old plates that the dealers had acquired, they were printed again and again: hence the number of worthless impressions of Italian engravings. At the same time there was profit to be made in producing fresh engravings, usually executed at the artist's request, after new compositions in painting, and also plates of ornament, architecture, and portraits. Aenea Vico, a gifted engraver, born at Parma, and working between 1540 and 1560, was entirely in the pay of a Roman publisher. Vico's style is akin to that of Agostino Veneziano, but in the fashion of the time his work shows more freedom. Nicola Beatrizet, of Lorraine, who changed his name to an Italian form, Beatrizetto, was as superficial in drawing as he was bungling in technique, and seems to have taken pride in distorting the originals of his prints.

In spite of all their faults and deficiencies, these engravers nevertheless preserve certain qualities that reflect as in a mirror the greater art of the period, and so bestow a certain value on their work. Along with men of comparative importance appear a large number of engravers whose names the history of art has not recorded. They worked in the service of publishers, and were often little more than mere journeymen engaged in the rapid reproduction of works of art.

Just as Raphael had done for the engravers of the Marc-Antonio School, so in Mantua his pupil, Giulio Romano, determined the artistic scope of the engravers of his native place. The founder of this Mantuan School—a second founder, if Mantegna is to be considered the first Mantuan engraver—is Giovanni Battista Scultor (born 1503). Working under Giulio as a sculptor on the Palazzo del T, he was at the same time busy as an engraver, and produced some twenty plates, mainly after Giulio Romano, as well as several original inventions in the style of his master. In regard to technique Scultor follows in Marc-Antonio's footsteps, but at the same time he strives to approach the close, compact handling of the Little Masters of Germany, while working with dissimilar and rougher materials. The dates on his plates run only from 1536 to 1539.

Giovanni's daughter, Diana Scultor (died about 1588), is recorded to have displayed her genius at an extremely early age. She was entirely dependent on the style of Giulio Romano, whose sketches and finished compositions she reproduced with considerable exaggeration in modelling. Inferior talent was displayed by her brother Adamo, probably at work soon after 1540, and apparently active till 1585. As engravers both were perhaps influenced less by their father than by Giorgio Ghisi, of Mantua, the real head of this School, who probably studied originally as a pupil of the elder Scultor. By earlier writers the mistake has been made of attributing to Adamo and Diana Scultor the family name of Ghisi.

Giorgio Ghisi, il Mantovana (born at Mantua in 1520, died there in 1582), has command of a firm and pleasing style. With better success than his master he strove to unite the solidity of Marc-Antonio's execution with the

delicate treatment of the German Little Masters. Between the engraved lines he was accustomed to scatter a number of little dots. Ghisi is wanting in the finer sense of draughtsmanship; his heads, for instance, are often weak and inexpressive. When he engraved after Raphael or Michael Angelo, he worked with a certain coarseness of

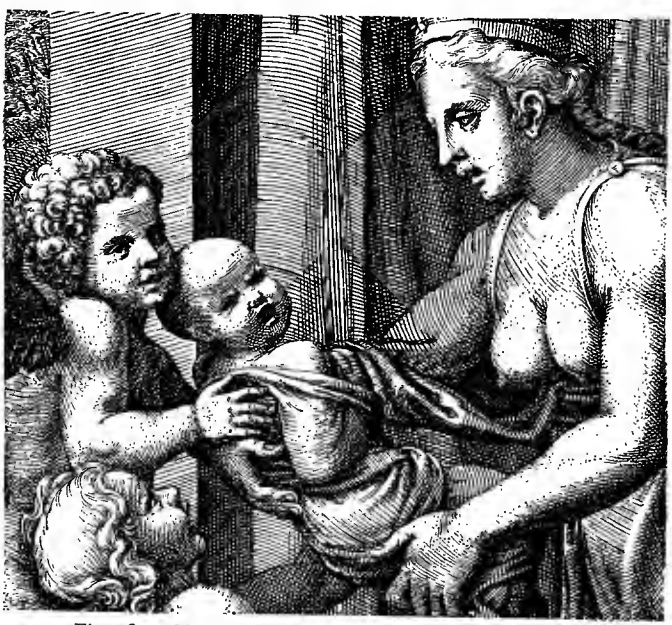


Fig. 48. Giorgio Ghisi: The Birth of Memnon (detail).

modelling, produced by his study of Giulio Romano's work at Mantua. Raphael's 'Disputa' and 'School of Athens' were engraved by him in folio size, and also 'The Last Judgment' of Michael Angelo, in a series of eleven plates, which, when joined together, form a sheet of four feet in height. Many of his engravings were made from pictures and drawings by Giulio Romano. By far the most pleasing

of his works are those in which he has given free play to his imagination, for in this case his lack of draughtsmanship can most readily be overlooked. One example is the plate, so pleasing in its richness of careful detail, usually known as 'Raphael's Dream' or 'The Melancholy of Michael Angelo.' Ghisi's collected work amounts to seventy engravings, many of them extremely large. In 1550 we find him at Antwerp working for Hieronymus Cock, the publisher. Ghisi is one of the most important bonds of union between the Schools of Italy and the Netherlands. It must be admitted that the union was, at any rate to begin with, no great source of blessing either to the one or to the other.

III

ENGRAVING IN GERMANY FROM THE DEATH OF DÜRER TO THE END OF THE SIXTEENTH CENTURY

THERE is no evidence to show that Dürer taught any pupils as engravers; we hear only of one Jörg, an apprentice in his studio, of whom we shall speak later. There are, however, innumerable engravers who took Dürer as their model; the engraving of the whole century shows the marks of the abiding influence of his style. His work was almost as important in its bearing on Italian and Netherlandish art as on that of Germany. Prints with the world-famous monogram could be found in every engraver's studio; students and skilled copyists reproduced them line for line, and frequently placed their own monograms on the copies, not in order to pass off Dürer's work as their own, but to distinguish as their own the work that lay in skilful imitation. By the end of the fifteenth century, and in the course of the sixteenth, Dürer's engravings were reproduced scores of times, enlarged, reduced, or copied on the same scale, with varying degrees of success. In the popular market Dürer's engravings held their own for a century.

During the period from 1500 to about 1520 no professional engravers appear in Nuremberg besides Dürer, with the exception, perhaps, of the goldsmith and metal-

Fig. 49. Lucas Cranach: The Penitence of St. John Chrysostom (detail of background).

worker, Ludwig Krug, whose sixteen known prints show him as an artist of little power and imagination, but with a command of careful technique.

Dürer's contemporary, Lucas Cranach the elder (born at

Kronach in 1472, worked principally at Wittenberg, died at Weimar in 1553), had far less importance as an engraver than as a painter, and designer of woodcuts. Yet, particularly in his early days, he executed some highly original and pleasing engravings. The simple charm of his early paintings appears in his quarto-sized engraving, 'The Penitence of St. John Chrysostom' (fig. 49), with its delightful wooded landscape; fresh and powerful imagination is displayed in his portrait of Frederick the Wise, and in his portrait of the same ruler along with his brother, John I.; lifelike and original in conception is his delicately engraved portrait of Luther in 1520; while that of Cardinal Albrecht of Mainz, of the same year, is noteworthy as a mere copy after Dürer's well-known plate.

Urs Graf (born at Solothurn between 1485 and 1490, died 1529), an artist of great talent and distinct individuality, worked principally as a designer of woodcuts; yet his few engravings, executed in a free and unconventional style, well deserve attention, particularly the spirited print of 'A Seated Soldier' of 1515 and his 'Aristotle and Phyllis' of 1519. Urs Graf was also a copyist of Dürer and Schongauer. He is the author of an etching (existing only in a single example in the Basle Museum), probably from an iron plate, in close lines somewhat formally handled, picturing a woman washing her feet (possibly Bathsheba). It is dated 1513, and, according, to this date, is the earliest etching known.

German engraving in the sixteenth century obtains unique distinction owing to the group of artists known as the Little Masters. The prominent characteristic of their work is the delicate execution of minute details on plates of a correspondingly small size. Scenes from history or everyday life, as well as religious subjects, are all

vividly and naturally portrayed. The Little Masters gave particular attention to ornament, and their small prints of ornamental designs rank as the most original and charming work which the art of engraving has produced in Germany since Dürer's day. In their ornamental motives the Little Masters were strongly influenced by Italy and by classical art; their work is full of a fine sense of design, and always marked by supreme good taste. These prints of ornament were intended not only to convey pure pleasure by their beautiful design, but also to serve a practical purpose as patterns for goldsmiths and other similar craftsmen.

The group of Little Masters has no sharply defined limitation. The tendency to this kind of minute treatment was already present among the German engravers of the fifteenth century, and also among contemporary Italian workers in niello, while 'Maximilian's Sword-hilt' by Dürer is a standing example of this style of art. Yet it must be allowed that the special peculiarity of the work of the Little Masters lies in their having given intimate expression to the tendency of the time, with its preference for the minute and delicate, a tendency that was particularly noticeable after about 1520, and that is reflected, for example, in the small German carvings of the period.

Albrecht Altdorfer (born before 1480, died at Regensburg in 1538), who worked in Regensburg as painter, architect, and designer of woodcuts, is the oldest of the artists who may be counted as the genuine Little Masters. A remarkable artist, full of imagination, taste, and natural charm, he had a touch of the amateur in his composition, and, after the manner of an amateur, followed his own desires. Altdorfer was probably in Italy, if only for a short time, before settling in Regensburg, and derived some inspiration from Italian engravings. A considerable

number of his prints, always little in size, show a more or less clear relationship to niello work. This fact may be remarked in his prints from his very earliest period, the first date on any of his plates being 1506. At times he borrowed ideas from Marc-Antonio's engravings, as in his 'Stooping Venus,' etc. One of his prints, representing Prudence seated on a dragon-like monster, is an absolute copy of an Italian niello. Altdorfer's manner of engraving, with all its painstaking delicacy, is never worried or niggling; the details are fluently expressed, and the final result is remarkably broad in effect. Altdorfer treats biblical scenes (fig. 50) as though they belonged to everyday life, with originality and sympathy. He shows us a Holy Family with the Virgin laying her child in the cradle, while St. Anna looks on with grandmotherly affection. 'Solomon's Idolatry' is treated as an architectural piece, just as a Netherlandish artist of the seventeenth century would have handled it. German and Italian formulæ and methods of composition are moulded by him

Fig. 50. Albrecht Altdorfer: The Holy Family.

into a unified whole, always pleasing in its fresh imagination and its charm of execution. Answering also to his fantastic imagination is his love of strange effects of light, shown in the 'St. Christopher' striding through the water at sunset (B. 19), or in the 'Crucifixion' (B. 8).

Fig. 51. Albrecht Altdorfer: Landscape (detail).

In his engravings, as in his paintings, Altdorfer devotes particular attention to the landscape backgrounds. He has also left a series of finely etched plates, picturing landscape scenes in the hilly country on the German side of the Alps, with woods and castles, without any introduction of human figures—the earliest use of etching in the

representation of pure landscape (fig. 51). These etchings can be only a little later than those of Dürer, since the Regensburg synagogue, destroyed in 1519, is pictured by Altdorfer in a careful etching, probably made immediately after the destruction to commemorate the event. Altdorfer's etchings were apparently all done on copper, and with far better etching materials than were known to Dürer. By the same method he produced twenty-four richly decorated beakers and jugs of excellent design as patterns or examples for goldsmiths.

In his capacity as engraver and etcher Altdorfer had no followers in Regensburg; the other contemporary Little Masters, at least the principal exponents of the style, all worked under the influence of Dürer. In the first place come the brothers Hans Sebald and Barthel Beham, typical and representative Little Masters. The former was born about 1500 at Nuremberg, and, owing to his too liberal views, must have left his native town along with his brother in 1525; he must, however, have very soon returned, and during the following years remained, whenever possible, in Nuremberg. Later he removed to Frankfurt on the Main, where he was enrolled as a burgher 1540, and died, as is commonly supposed, in 1550. His earliest plates, close imitations of Dürer's style, such as 'The Man of Sorrows' and 'The Virgin with the Pear' of 1520, were followed by a 'Virgin in Glory,' that is quite original in conception. From this time forward Beham was striving to develop his own peculiarly subtle execution, which is remarkably displayed in the 'Moses and Aaron' of 1526. At the same time Hans Sebald Beham must have been acquainted with Italian art, probably that of Venice, and absorbed its spirit intelligently, without losing his own individuality or degenerating into imitation. The style

now developed by Beham may be described as the technique of Marc-Antonio transferred to a considerably reduced scale. The lines are peculiarly fine and close, at the same time very regularly laid, and firmly and clearly drawn. The gradations from dark to light are expressed by means of a tone given by small dots.

At the time of his removal to Frankfurt, about 1531, Beham's artistic development seems to have reached its maturity, and there commenced a long period of even

Fig. 52. Hans Sebald Beham: The departure of the Prodigal Son.

excellence that lasted till the close of the artist's life. His monogram, which up till about 1531 was composed of the initials H S P, now becomes H S B. Ninety-two prints have the first, about two hundred the second signature. The quick destruction to which his subtly engraved plates were liable in printing Beham strove to obviate by careful retouching. His method was to cover over the old lines with entirely fresh work, and to give fresh roundness of modelling by means of small dots, often

with such a happy result that impressions from his re-worked plates frequently show a delicacy of work only slightly inferior to that of the original proofs. At times he copied and repeated his own engravings, line for line, with such astonishing fidelity that prints from the two different plates are exceedingly difficult to distinguish; as, for example, his two treatments of the 'Sentinel by the Powder Casks.' Beham's particular province lies in the genre of humble life. His scenes of baths, his pictures of peasant and country clown, are lively and full of fresh humour, genuine forerunners of the paintings of the elder Breughel. In his four splendid prints with the history of the Prodigal Son (fig. 52), Beham shows absolute dependence on the great examples left by Dürer and Lucas van Leyden; his Death scenes are worthy of a place by those of Holbein. In Beham's purely religious subjects there is lack of sympathy, and they remain unconvincing. He was obviously anxious to treat subjects of classical mythology in the Italian spirit; yet his natural German simplicity, which never deserted him, enabled him to produce compositions full of freshness and charm, and without any taint of pedantry. Less pleasing, on the whole, are his allegories, which to-day strike us as cold and uninteresting. Sixteenth-century Germany, however, had a strong liking for these pedantic, moralising inventions,

Fig. 53.
H. S. Beham:
Ornament.

which from this period occupy an ever-increasing space among the creations of German artists. A delightful group among Beham's works is formed by his numerous engravings of ornament, which again show the adaptation of Italian ideas to German methods of design, and are as fine in conception as they are remarkable in execution (fig. 53). About 1520 Beham produced a series of etchings from iron plates, showing lighter and closer work than those of Dürer.

Barthel Beham (born 1502), a younger brother of Hans Sebald, appears to have left Nuremberg in 1525, entered the service of William IV., Duke of Bavaria, in 1527, and died in 1540, apparently during a journey to Italy.

Next to Altdörfer, Barthel Beham is indisputably the most important of the Little Masters of Germany. Of all the German artists of this period he has been carried furthest along the lines of Italian art, and has most completely absorbed its sense of proportion without suffering any loss of individuality. His best qualities are revealed in his engravings far more than in his paintings. In general, Barthel Beham's art is closely related to that of his brother, Hans Sebald, but in many respects he stands a step higher. At the very beginning of his career, about 1520, when he was only eighteen years old, he produced such original works as his 'St. Christopher' as a giant, lifting his unwieldy frame from the ground, and also his 'Genius' riding through the air. The soldiers and peasants in his little prints of this period are types of convincing sincerity. In his method of treatment at this time Beham was still dependent upon Dürer. An approach to the style of Marc-Antonio and the influence of Italian art appear in Barthel Beham's work after he left Nuremberg in 1525. He now produced his fine plates—'The Virgin

at the Window' (fig. 54) and 'The Virgin with the Skull.' Some compositions, of the nature of frieze designs, representing a fight of naked men, reveal careful study of the human form. From 1527 to 1535 Beham was in the service

Fig. 54. Barthel Beham: The Virgin at the Window.

of the Duke of Bavaria, occupied principally in engraving portraits. Striking in expression of character are his portraits of Chancellor Leonhard van Eck and the Emperor Charles V. In this latter Beham attempts to emulate

Marc-Antonio's 'Pietro Aretino,' with perfect success in regard to the qualities of the engraving, the softness and delicacy of the execution. Barthel's prints of ornament show the same charming union of Italian motives and German design as in the case of Hans Sebald, but with perhaps more finished taste and even greater delicacy of treatment. They must have been executed, as a whole, while he was still in his twenties. Barthel Beham's work numbers ninety prints in all.

Of about the same age as the brothers Beham and, like them, working in Nuremberg, was the engraver Georg Pencz, considered to be identical with Dürer's apprentice, Jörg, who is mentioned in early documents, and who married his master's maid in 1524. Till his death in 1550 at Breslau, Pencz remained for the most part working in Nuremberg. Dürer and the engravings of Marc-Antonio were his models. Pencz is a capable draughtsman, following Raphael rather than the German School in his figure compositions, but always possessing sufficient originality to steer clear alike of mere imitation and of mannerism. His style is not brilliant, but very careful, soft, and harmonious. His work amounts to a hundred and twenty-five plates, treating biblical and mythological subjects. That no picture of the Virgin is included among them is perhaps due to

Fig. 55. Georg Pencz: The Triumphal Entry into Jerusalem.

his religious attitude, for Pencz, along with the two Behams, belonged to the 'godless painters,' whom the Nuremberg Council expelled for their free-thinking views. His return, however, was soon permitted.

More spirited than his dry scenes from the Life of Christ are his finely conceived 'Seven Works of Mercy' and the 'Parable of Dives and Lazarus.' In his 'Thetis and Charon' he has followed Marc-Antonio, not without success. In a similar way he emulates his Italian model in a great plate after Giulio Romano, the 'Storming of Carthage.' Pencz also engraved six plates of Triumphs from the description by Petrarch, finding new ideas in his treatment of an often-pictured subject.

To the group of Nuremberg Little Masters must also be assigned the Engraver with the monogram I. B. The dates that occur on some of his plates (about fifty of them are known) run from 1525 to 1530. In his delicate style of engraving he is related to the Behams, and resembles them also in that he likes to use his fresh and humorous invention in translating scenes of everyday life into little genre pictures. Like Barthel Beham, the Master I. B. shows fine judgment in the union of Italian and German principles of ornament.

Heinrich Aldegrever is the single engraver of importance whom Lower Germany has to show in the first half of the sixteenth century. Born at Paderborn in 1502, he worked as painter and engraver, principally at Soest, and was a zealous supporter of the Reformation. The latest date appearing on his prints is 1555. Judging by his drawing, his composition and general treatment, he must have come into contact at an early period with the painters of the Netherlands, with Mabuse and Bernaert van Orley. He was a careful student of Dürer's prints, and imitated him

as well as Beham and Pencz. Aldegrever's figures often show unpleasing mannerisms; the bodies are too attenuated, the heads too small. His prints, about two hundred

Fig. 56. Heinrich Aldegrever: The Judgment of Solomon.

and ninety in number, only a few of which exceed quite small dimensions, show sustained care and finish. Though he was facile in invention, he frequently found occasion to borrow from Dürer and other masters. Aldegrever was a

fine portrait painter, and his portrait engravings rank also with his best work. In two remarkable plates he pictured Johann Bockhold (John of Leyden), King of the Anabaptists, and Bernhard Knipperdolling. His numerous prints of engraved ornament, among them daggers and household utensils, such as spoons and buckles, show the type which Renaissance forms took in Germany at the hands of such artists as did not come into direct contact with Italy.

These leaders in the group of Little Masters were followed by a large number of mostly unknown engravers, who followed their models with endless variations in idea and treatment, but without adding any fresh element to the art of engraving in little. A mere copyist, though many-sided and resourceful in technique, is Jacob Bink, of Cologne, who for a considerable time was in the service of the King of Denmark, and died in 1568 or 1569 at Königsberg. With due adaptation of style he copied and imitated every attainable print by Dürer, Marc-Antonio, Schongauer and Caraglio; incidentally a picture by Mabuse, another by B. van Orley, and engravings by the Master S. of Brussels. His best plates are his portraits of Christian III. of Denmark, and of the Flemish painter Lucas Gassel.

Hans Brosamer, painter, woodcut designer, and engraver (born at Fulda, worked at Erfurt between 1537 and 1552), was a sound artist, who imitated Beham and Aldegrever with a neat, though somewhat dry, style of engraving.

Innumerable prints, executed in the style of the Little Masters during the first half of the sixteenth century in Germany, are without signatures, or else bear monograms which it is impossible to interpret. Their numbers show how widespread throughout Germany at this time was the appreciation of this kind of work and the ability to produce it.

Once the example had been set by Dürer and Altdorfer, the art of etching gained an equally growing importance. Etching on iron was practised to a wide extent by the Hopfer family of artists at Augsburg, three of whom—

Fig. 57. Daniel Hopfer: Christ before Pilate (detail).

Daniel (working at Augsburg from 1493, died 1536), Hieronymus, and Lambert—managed a kind of picture manufactory. Real artistic merit was of secondary importance in their eyes. With their broad and expressive treatment of etching upon iron the Hopfers seem to have openly competed with the woodcut. Where Daniel Hopfer shows more care in his execution he appears as an artist of no mean gifts, with a particularly sound appreciation of Italian art. As a rule, however, he took particular pleasure in remodelling other artists' compositions in his own coarse style, following German and Italian models indiscriminately. Frequently he uses motives that he can only have borrowed from Italian paintings. From Mantegna's fresco in the Chapel of S. Agostino agli Eremitani at Padua, 'St. James before the Judge,' he reconstructs a 'Christ before Pilate' (fig. 57). With more or less fidelity, but in a heavy and clumsy style, Hieronymus copied engravings by Dürer, Jacopo de' Barbari, and others. In their casual and careless work, that one might almost believe to be wilfully intentional, the Hopfer prints often verge closely on the borders of caricature. Hieronymus worked entirely in Daniel's style as a copyist, principally of German engravings; Lambert is absolutely unimportant.

Etching on iron fell into disuse as soon as the methods of etching on copper were brought to greater perfection and became better known. About 1540 etching on copper began to occupy its true position, and at once contested the field not only with line-engraving, but with the woodcut as well. At the outset the most active influence at work was clearly supplied by Altdorfer's etchings of landscape.

Augustin Hirschvogel (stated to have been born in 1503 and to have died in 1553), with a remarkable head for invention, engineer, die-sinker, and maker of enamelled

earthenware, etched some hundred and fifty plates with great precision and delicacy, mainly between 1543 and 1549. His figure subjects are weak, but he displays fine invention and imagination in his landscape prints, executed in light outlines, with a preference for hilly country and broad stretches of water (fig. 58). A little later Hans Sebald Lautensack (born at Nuremberg in 1524, died in 1563, probably at Vienna) began to handle

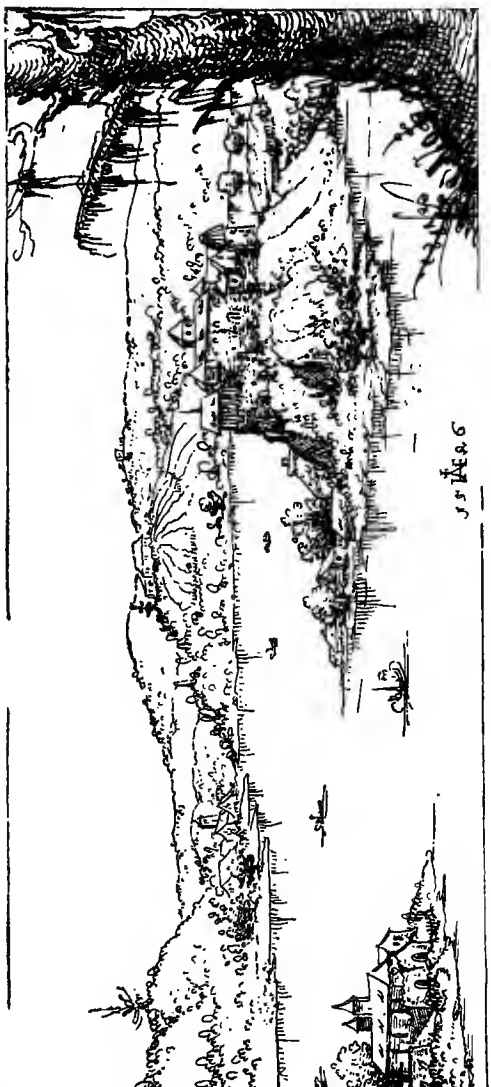


Fig. 58. Augustin Hirschvogel: Landscape.

the etching-needle in a similar way. He worked also at engraving, and was one of the first after Lucas van Leyden to combine line-engraving and etching on the same plate. In his portraits Lautensack first etched in the clothes and the background, and then finished with the burin the finer parts, such as the face and hands. At times, however, he employed the burin simply as an aid in strengthening and harmonising work executed completely in etching. The best part of Lautensack's work consists again of landscapes, fresh studies of nature with rich variety of finely wooded country, with villages and watersheds (fig. 59). Lautensack's landscapes are pure etching, without any touch of burin or dry-point, but showing better effects of tone and finer pictorial feeling than those of Hirschvogel.

The combination of line-engraving and etching, practised by Lautensack in his portraits, found increasing employment from this time forward, not so much with a view to serving any artistic purpose as with the idea of attaining the approximate effect of a line-engraving with greater quickness and economy of means than was possible with the burin alone. The new method tended at once to increased production and more hasty work, and is one of the symptoms of the decline of German art, which now lacked the guidance of any great master. The Reformation, moreover, limited the province of the arts, and where they survived in the service of the Catholic faith, there entered an element of affectation and insincerity in place of the earlier simplicity. The decline made itself most strongly felt in painting, and next in the kindred arts of engraving and wood-cutting. The second half of the sixteenth century existed almost solely on the lingering effects of the arts and crafts of the first half. It is true that the production of engravings underwent no diminution,

but rather a visible increase, owing to the circumstances of the time. The perfected development of etching caused an ease and simplicity of production unknown in

Fig. 59. Hans Sebald Lautensack : Landscape (detail).

earlier days. There came into existence a class of merely mechanical producers, whose astounding fertility kept the art market well supplied. The number of religious pictures at the same time fell behind that of profane subjects ; a large space was occupied by allegories,

emblems, portraits, and, finally, political manifestoes. Line-engraving and etching also began to find employment as book-illustrations in place of woodcuts. Goldsmiths and craftsmen of every kind were now supplied by engravers with an incalculable number of patterns and designs.

One of the most important producers of this kind of work was the Nuremberg artist Virgil Solis (1514—1562). His work is the natural product of that of the Little

Fig. 60. Virgil Solis: Allegorical figure of Truth.

Masters, but while he depends upon them, he continually borrows from Marc-Antonio, Ducerceau, and many others. Yet he is no mere copyist, and when occasion offers he is full of originality and invention. His work with the burin is thin and meagre, but his etchings show delicacy and charm. Of the hundred prints, almost always small in size, that bear his monogram, probably a large proportion was the work of assistants and pupils. Whether the numerous existing replicas of his plates were made by Solis himself, or were copied by other hands, is doubtful.

Some contemporary verses describe him, along with other artists, in doggerel lines:

'As Virgil Solis am I named;
My art throughout the world is famed.
By my hand's assisting aid
Many a craftsman has been made.
Father of artists me they call,
Faithful servant of artists all.'

On the same lines as Solis worked Matthias Zündt, who was a fine ornamentist with a delicate style of etching, and also the Master of the Vase Designs (Kraterographie), closely related in style to Zündt, and possibly identical with him. His series of designs for goldsmiths, consisting of cups and vases, dated 1551, shows remarkable fineness both of form and execution.

Jost Amman (1539—1591), born at Zürich, and working in Nuremberg, was another prolific etcher, somewhat commonplace at times in his imitation of Italian methods, but many-sided and resourceful, and exercising considerable influence on the German art of his time.

Amman's etching, even when he worked on plates of large dimensions, was fine and delicate, as appears in his allegorical representation of the Four Elements (fig. 61); moreover, he had the power of producing complicated effects of light, as in the print showing a night scene with fireworks. That Amman was in a position to do justice to the higher claims of art is shown by his etched portraits of Bishop Friedrich of Würzburg and of Adam Kahl. Nuremberg still remained the principal seat of production of everything connected with the making of prints. Amman's immediate successors at Nuremberg were the etchers, Lorenz Strauch (1554—1630) and Hans Sibmacher (died 1611), the latter of whom designed a

famous "Book of Heraldry," carefully executed in the style of the Little Masters.

Among the group of Swiss and Strasburg artists, who at this period were cultivating the art of wood-cutting with originality and fertility, Christoph Maurer of Zurich (1558—1614), and Abel Stimmer, are noteworthy also as etchers.

Fig. 61. Jost Amman: The Four Elements (detail).

Parallel with the new School, at whose head stands Jost Amman, certain artists were carrying to still further conclusions the traditions of the old engravers and of the first generation of Little Masters. Among these were Franz Brun at Strasburg (working between 1559 and 1596), and Peter Rodelstädt, Cranach's successor at the royal court of Weimar.

The services rendered by engraving and etching to the arts and crafts were not limited to the prints of ornament and patterns designed by professional engravers. Burin and needle were now frequently employed by goldsmiths and craftsmen of every kind who wished to spread their artistic ideas, and particularly by 'architects,' by which term must be understood not so much working architects as painters

and wood-carvers, who imagined themselves to be architectural designers. Foremost among these is Wendelin Dietterlein, who in 1593 published his "Architectura," with 209 coarsely etched but pleasing plates, a pattern-book for furniture-makers, joiners, and similar craftsmen. The book is full of originality, but the wilful extravagance of some of the ornamental designs exercised no favourable influence on the development of the later so-called German Renaissance. Dietterlein was followed by Guckeisen, Ebelmann, Veit Eck, George Haas, etc.

The comparative ease in producing etchings caused the possibility of illustrated works, occasionally of enormous size, which served to satisfy the passion for pictures in the same way as our modern illustrated newspapers. One of these is the series of "Views of Towns," published from 1572 by Georg Braun (or Bruin), Dean of the Church of St. Maria at Cologne, in conjunction with the painter and etcher, Franz Hogenberg. It contains a hundred folio-sized views of towns, most of them extremely good, some by Hogenberg himself, others executed with the assistance of a well-organised artistic staff, gathered from far and near. Hogenberg also published, between 1559 and 1593, his "De Leone Belgico," with a continuous series of line-engravings depicting events of the war in the Netherlands. Planned on a still larger scale than these was the description of countries and travels, illustrated with etchings, published by Theodor de Bry at Frankfurt on the Main under the title of "The Two Indies," and continued later by Merian, till it came to a close with the twenty-fourth folio volume in 1634. The total pictorial production of this period in Germany, meritorious though it is in part, left no artistic influence of any permanent value.

IV

ENGRAVING IN THE LOW COUNTRIES

THE beginnings of the art of engraving in the Netherlands lie concealed among the productions of anonymous artists of the fifteenth century. Whether engraving was practised to any great extent at this period in the Netherlands remains unknown. The enigmatic Master of Zwolle (see above, p. 39), if he actually did work in Zwolle, is an isolated instance. Out of the darkness that wraps the history of Netherlandish engraving till after 1500 Lucas Jacobsz van Leyden steps suddenly into the light. Born possibly in 1494, working at Leyden and also at Antwerp till his death in 1533, he occupied a position in the Netherlands like that of Dürer in Germany. Many-sided and active, with an easy, certain style, he lacked the depth and soul of his Nuremberg contemporary. Yet he played one of the most important parts in the development of Netherlandish art, for he started the art of his country, in ideas and in choice of subjects, along those lines on which Dutch painting of the seventeenth century found expansion. The Dutch types of religious and profane genre subjects may be traced back to Lucas van Leyden as their originator.

If tradition is right as to the year of his birth, Lucas van Leyden was a capable artist at the age of fourteen, for his engraving of 'Mohamed killing the Monk Sergius,'

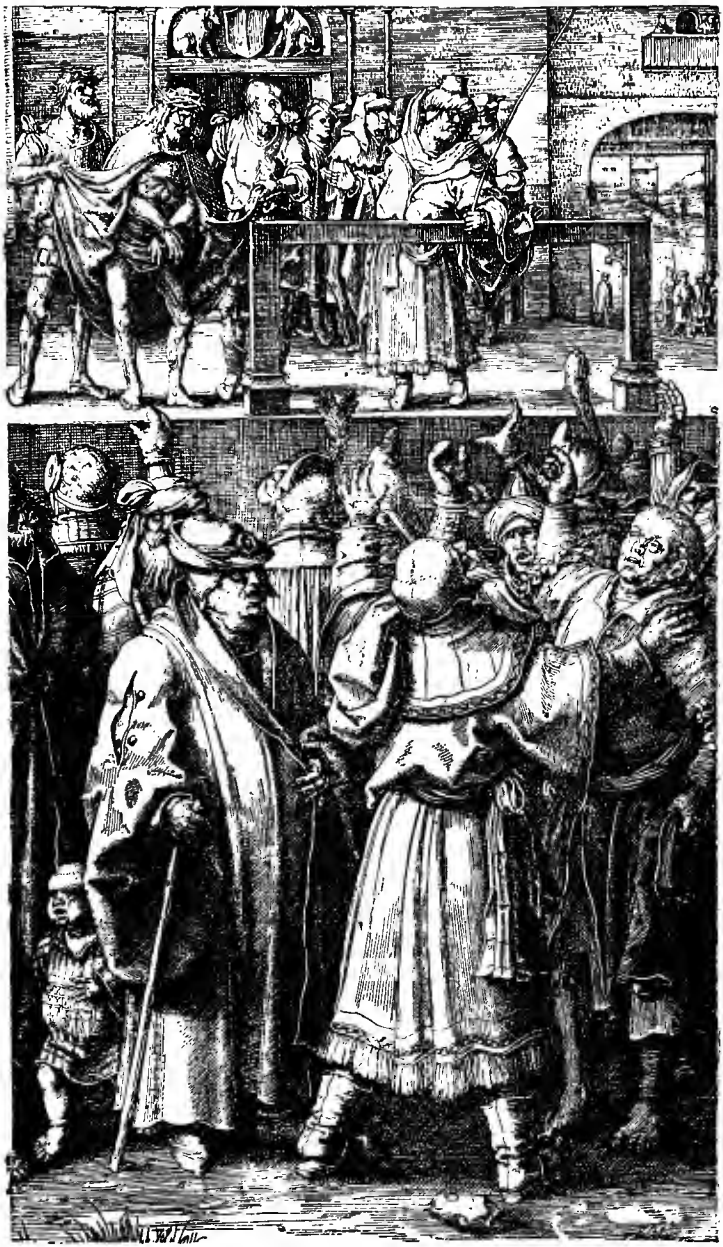


Fig. 62. Lucas van Leyden : the great ' Ecce Homo ' (detail).

showing fully developed technique, is dated 1508. Another apparently very early plate, 'The Raising of Lazarus,' appears to have been conceived quite in the spirit of Ouwater, the father of Dutch painting. Leyden's work, amounting to about a hundred and eighty prints, shows significant changes of style. Particularly at the beginning of his career, he had a poor knowledge of the anatomy and motion of the human figure, but this was counterbalanced by the liveliness and actuality of his conceptions. He accentuates only what is characteristic in his subject ; for what is merely pleasing he cares nothing.

In his early days Lucas van Leyden worked on the copper plate with the greatest ease and simplicity. His graver lines are sharp and delicate, with stronger emphasis here and there, while the whole effect of his prints is clear and pleasing. At a later period, particularly under Dürer's influence, his work became more formal and regular ; but his earlier works, with their more free and fresh handling, convey an immediate sense of charm. In his 'Conversion of Saul,' a large folio-sized engraving of 1509, he attempted a bolder style ; but in 1510, in his great 'Ecce Homo' (fig. 62), and in his series of nine round plates of the Passion, belonging to the same year, he returned to his habit of careful and detailed work. The 'Ecce Homo,' just mentioned, is one of his most mature and most highly finished engravings. To the years 1510 to 1520 belong such important works as 'The Return of the Prodigal Son,' 'David playing the Harp before Saul,' and 'The Adoration of the Kings.' The last, a composition of great nobility of design and masterly in execution, is dated 1513. A number of small plates treat genre scenes—The Girl with the Cow, Two Pilgrims Resting, the Village Surgeon, the Dentist—subjects that a Dutchman of the seventeenth century would have treated

in an absolutely similar way. Leyden's 'Virgin' is an ugly and commonplace type; only where he depicts subjects of everyday life, does he appear at the height of his art.

A complete change of style and technique appeared in the work of Lucas van Leyden about 1520, probably in consequence of his meeting with Dürer at Antwerp. So powerful was the influence of the Nuremberg master upon him that in a Passion series of 1521 he imitated Dürer's treatment, and borrowed both ideas of composition and the size of his plates from Dürer's engraved Passion. He seems almost to have discarded his own individuality, till by gradual stages he arrived at a union of his own style with that of Dürer. About 1520 Lucas van Leyden, possibly again under Dürer's guidance, took to etching, working not on iron, but on copper, and made the first attempts, so far as we know, to combine burin work with etching. This is the case with his portrait in 1520 of the Emperor Maximilian. The period of Dürer's influence over Lucas van Leyden's work came to an end in 1528 with his acceptation of a new model in the person of Marc-Antonio Raimondi. For a second time he threw overboard all his previous principles, this time in order to draw and engrave like Raphael's pupil.

'Lot and his Daughters,' 'Mars and Venus,' a set of the Virtues, etc., bear witness to this revolution, which remained as unsatisfactory as all the attempts of the Netherlandish artists of the day to accommodate themselves to the Italian style. The last dated plates of Lucas van Leyden, all in the manner of Marc-Antonio, are signed 1530. Lucas van Leyden appears neither to have taught any pupils nor to have found any immediate followers. His influence asserted itself far more among later artists than among those living with or immediately after him.

The engravers attached to the School of Mabuse and Bernhard van Orley attained no very great importance. By Jan Gossaert, called Mabuse (worked about 1470 to 1541), we have two thinly engraved prints of the Madonna. In style Mabuse is related to the Master who signs with a Crab, and whose name may have been Crabbe. Like him, partly influenced by German art, is the engraver traditionally known as Allaert Claesz or Claessen. A Little Master of the Flemish type is the engraver usually known as the Master S., of Brussels. The large number of his existing prints gives rise to the conjecture that the mark S represents the work of a whole studio. Attached to him come a number of engravers. Cornelis Metsys (working from 1520 to about 1560) appears to be a weak imitator of Marc-Antonio and of the German Little Masters. The natural development of Netherlandish engraving, from the middle of the sixteenth century onwards, was interrupted by the overpowering influence of Italy, a power to which Lucas van Leyden had already succumbed. Netherlandish artists travelled to Italy, and Italians to the Netherlands, as is proved by Giorgio Ghisi's stay at Antwerp about 1551. The union of Italian and Netherlandish elements appears in Lambert Suavius, who worked at Lüttich, and was son-in-law and pupil of Lambert Lombard, possibly, too, a German by birth (Suavius, *i.e.* the Suabian). In composition and in technique he attempted to strike a mean between Lucas van Leyden on the one hand and Marc-Antonio on the other.

In the history of engraving at Antwerp the enormous activity of the Antwerp art publisher, Hieronymus Cock, is of particular importance. Cock, himself a skilled engraver and etcher, had close relations with the engravers on both sides of the Alps, and in the prints issued by

him popularised the work of the elder Breughel, as well as that of the Italian post-classical painters. During his visit to Antwerp Giorgio Ghisi engraved some of his principal plates for publication by Cock. Cock's pupil and assistant, Cornelis Cort, travelled later to Italy, and won there a position of importance and distinction. Besides the artists mentioned, and others like them, who engraved after Italian painters or after native painters working on Italian lines—such as Adrian Collaert, Philipp Galle, Jan van Stalburch, etc.—there was a little group of engravers who clung fast to the traditions of the older northern School.

Fig. 63. Hieronymus Wierix: The child Christ with the Instruments of the Passion.

At the head of this group stand those remarkable engravers, the three brothers Wierix. In order to judge their work aright it must be clearly borne in mind that their native town, Antwerp, at the latter part of the

sixteenth and in the seventeenth century, was the head-quarters of an artistic industry, which supplied all Catholic countries with religious pictures, and at the same time exported large numbers of portraits and profane subjects. In the production of engravings artists of every rank found employment: the master engraver finished the principal parts, leaving the accessories to his assistants; and frequently father and sons, brothers and sisters, all handled the burin on common tasks.

The brothers Jan (1549—1615), Hieronymus (1551—1619), and Anton (d. 1624) Wierix are eminent examples of this partition of work. The eldest, Jan, showed very early developed talent, and had complete mastery over the burin at the age of twelve. He was twelve when he copied Dürer's 'Man of Sorrows,' and at fourteen he made a copy of 'The Knight, Death, and the Devil,' considered by his contemporaries to be so near to the original as to be almost deceptive. The Nuremberg master had a strong and lasting influence not only over Jan, but over his brothers as well. In their handling of tender and silvery tones, and in fineness and delicacy of drawing, all three strove to emulate Dürer. The subjects by Flemish imitators of Italy, Calvaert, Floris, De Vos, Venius, and the others after whom they engraved, and the formal mannerism of the compositions which they had to follow, gives their work the appearance of bastard pictures, with their great charm of pleasing technique often unpleasantly contrasted with emptiness of idea and lack of real artistic feeling. In respect to their actual ability and method of treatment the three brothers stand almost on a level. Where the signature is confined to the family name, it is impossible to distinguish the work of one from another. The largest place among the engravings of the brothers

Wierix is taken by their scenes from the New Testament and the lives of the Saints, the latter usually in the form made current by the Jesuits. The most valuable part, however, of the Wierix engravings consists of the portraits, among which the small ones in particular show high finish,

Fig. 64. Hendrick Goltzius : The Massacre of the Innocents (detail).

and are usually set in an elegant oval. Hieronymus also undertook the engraving of life-sized heads, such as that of Henriette d'Etrangues, in which it is absolutely astonishing how he managed to retain a harmonious effect while covering large spaces with his close and subtle technique.

The work of the three brothers together amounts to a total of over two thousand prints.

Nicolas de Bruyn was born somewhere about 1570, is known to have been working at Antwerp in 1601, and died about, or after, 1651. He not only engraved his own original work, but also reproduced the paintings of Flemish artists, such as Vinckboons, Bloemaert, etc. He executed large plates with a remarkably thin technique, imitated from Lucas van Leyden, and in his own compositions also followed the style of the same master, but succeeded only in producing a somewhat ineffective multiplication of figures. Much finer are his large and closely worked landscapes, full of figures, after Vinckboons. The dates on Bruyn's engravings run from 1594 to 1651. His best work falls between 1600 and 1620.

The great expansion of Flemish and Dutch painting at the close of the sixteenth and the beginning of the seventeenth century had also its effect on the art of engraving, for which a new period of prosperity began. The traditions of the old masters had become exhausted. The influence of Italian art had for a long time threatened to estrange Netherlandish artists from their true natural impulse, till new masters appeared, who united foreign and native elements, and guided the art of their country into new paths. In the domain of engraving the principal author of the change thus accomplished was Hendrick Goltzius (1558—1616), who worked at Haarlem.

With an extraordinary gift for the technical side of engraving, Goltzius triumphed victoriously over the older close and detailed treatment and the newer, broader style for which Agostino Carracci had set the example. In his early works he imitated Dürer and Lucas van Leyden, as in his 'Virgin with the Dead Christ,' of 1596, and his

Passion series (B. 27-38). Imitative also are his famous so-called 'Six Masterpieces,' in which he attempted to show how he could compose and engrave in the manner of Raphael, Dürer, Lucas van Leyden, Carracci, etc., equalling each master in his own particular style. As an actual fact, 'The Circumcision of Christ' in Dürer's style, and 'The Adoration of the Kings' in the manner of Lucas van Leyden are, in all outward seeming, marvellous imitations; but it must be admitted—and, indeed, nothing else could be expected—that they lack entirely the qualities that form the real essence of the great originals. Goltzius is a finer artist, and appears in a much more favourable light, when he follows his own natural course, as in his 'Son of the Painter Frisius,' with the large hound. His numerous portraits, sometimes of minute size and showing most delicate work, sometimes almost life-size, such as his own portrait with the large beard, are all executed with unsurpassed boldness in the free sweep of his line. No other artist has ever had such complete command over the whole scale of burin work, from the closest to the broadest handling. In his mythological and allegorical compositions Goltzius works in the spirit of the northern imitators of Italy, carrying their mannered treatment

Fig. 65. Hendrick Goltzius: Portrait of Niquet (detail).

to an excess of eccentricity. Sometimes these plates are engraved after Martin de Vos, Primaticcio, Strada, and others; sometimes they are his own composition. It is only the technical execution, the bravura with which he cuts the copper cleanly, strongly, and with the greatest conceivable ease, that gives their lasting value to these plates by Goltzius.

Fig. 66. Jan Saenredam: Ceres (detail).

Goltzius supplied inspiration to a number of artists, who were partly his pupils, and partly engraved from his designs. Among the first to follow him most closely in great technical skill were Jacob Matham (1571—1631) and Jan Saenredam (1565—1607).

Another pupil of Goltzius was Jacob de Gheyn (the Elder), whose technique was fine, and who produced prints, sometimes with unpleasant mannerisms, sometimes spirited and interesting. How much of these was the work of his son, who bore the same name and was an accomplished draughtsman, remains undecided.

Jan Muller, another pupil of Goltzius (working from 1598 to 1625), comes very near to his master in dashing

vigour of technique. In his engravings after Spranger, de Vries, and similar masters he seems scarcely able to satisfy his love of bold and sweeping, though inexpressive, lines. It is noteworthy that he had the gift of copying Aldegrever and Lucas van Leyden, and at the same time of finding the exact means of expression on the copper plate for a painting by Rubens, as, for example, in his two fine portraits of the Archduke Albrecht and his wife. Muller also engraved a series of plates from his own designs, which are not particularly original.

Contemporary with the School of Goltzius, Abraham Bloemaert (of Utrecht, 1564—1651) is another engraver of influence. In his engravings, as in his paintings, the adherence to Italian methods is clearly apparent. In contrast to Goltzius, he imitated the "morbidezza" of the Italians with delicate softness of modelling. In spite of its weakness in some respects, the work of Bloemaert acted as an excellent counterpoise to that of Goltzius and Muller. His son, Cornelius Bloemaert (1603—1680), followed on the whole in his father's footsteps, though working in France.

The work of a single family, such as that of the De Passe, serves to illustrate the extensive scale on which engravings were produced at this period and the manner of their making. The first engraver of the family, Crispin de Passe (died at Rotterdam in 1637), worked in the style of Wierix, and at times approached that of Goltzius. His sons Crispin, Simon, Wilhelm, and his daughter Magdalena followed almost exactly their father's style, and so too did the son of Crispin the younger, Crispin III. These last-named engravers worked by turns in France, Holland and England, producing a host of portraits, genre pictures, title-pages and illustrations of all kinds. For more than ninety years they upheld the traditions of the older style

of engraving with its finer technique. Their combined work between 1587 and 1678 shows such complete harmony and agreement, that the share taken by the different members of the Passe family is almost impossible to distinguish. In spite of their enormous output, amounting to over two thousand plates, they maintained a remarkably high standard both from the technical and artistic point of view.

No artist who was not himself a professional engraver has ever exercised so far-reaching an influence over the development of the art of engraving as Peter Paul Rubens. Like Raphael, Rubens early recognised what valuable assistance the engraver could supply in the propagation of his work. To the numerous pupils and assistants working in his large studio Rubens added engravers whose task it was to reproduce his paintings as soon as they were finished. He had the knack of influencing and directing these engravers, without depriving them of their technical individuality, to such an extent that they completely followed him in style and idea; and he thus gathered round him a school of engravers such as no other master of painting, either before or since, has ever called into existence. By means of the privileges which Rubens obtained from the Stadtholders of the Netherlands, the Dutch States-General, and the King of France, he ensured for himself the full profits procured by the sale of the prints made from his paintings. At first Rubens had to rely on engravers who had been trained in other schools, and who, before they came to him, had already developed too far along independent lines to be able to adapt themselves closely to his particular style: Cornelis Galle and Willem Swanenburg may serve as examples. Closer to Rubens in much of his work stands Jan Muller, though

he can hardly be claimed as belonging to the Rubens school. The first of the Rubens engravers trained by the painter himself was Pieter Soutman of Haarlem (born 1580, worked after 1620 at Antwerp). His soft and brilliant treatment in a union of etching and line-engraving interprets with admirable success Rubens' brush-work and

Fig. 67. Paul Pontius : The Ascension of the Virgin (detail).

drawing. Among his engravings are 'The Destruction of Sennacherib,' 'Venus rising from the Sea,' 'The Miraculous Draught of Fishes,' etc. Contemporary with Soutman, and working partly in his manner for Rubens, was Lucas Vorsterman, a Dutchman (born 1595, died after 1667), whom Rubens himself seems to have trained as an

engraver. On the proofs of many of his plates Rubens made corrections with pencil and white body-colour, which Vorsterman transferred to the plate with extraordinary comprehension and skill. Among all the engravers who worked under the direction of Rubens, Vorsterman stands easily first in his facility for expressing the individual style of his master without in any way weakening its strength, and also in his vigour and freedom of execution. With inconceivable fertility he produced during the short time of his connection with Rubens—it seems to have come to a close in 1622, when Vorsterman was only twenty-seven—a series of highly important works, such as 'The Great Crucifixion' and the enormous 'Battle of the Amazons.' At a later period he was at work in England, and again at Antwerp, but no longer in connection with Rubens. A notable work of this later period is his 'Rose Garland Festival' after Caravaggio.

Vorsterman's place was taken by his still younger pupil, Paul du Pont, called Pontius (1603—1658), who after 1623 was under the immediate instruction of Rubens. In skill of technique he is on a higher rank than his teacher, being more brilliant, though less fluent in drawing. Rubens' journey to Spain interrupted for a time the work of Pontius. The most noteworthy works of his first period are the 'Ascension' (fig. 67), 'St. Rochs,' the 'Entombment,' 'Tomyris,' and the large portrait of Rubens by himself. To his later period, after the death of Rubens, belongs 'The Great Massacre of the Innocents.' Pontius also worked in connection with Van Dyck, whose style with its evenly balanced finish appealed to his sympathy more than the nervous manner of Rubens.

Boëtius a Bolswert and Schelte a Bolswert were already proficient engravers when they came to Antwerp about 1620. Before this time they had produced a quantity of

work after Mierevelt, Bloemaert, and others. Both were excellent artists, and held fast to pure burin work without any assistance from etching. Boëtius, who died in 1634, came very close to Vorsterman's style in

Fig. 68. Schelte a Bolswert: The Marriage of the Virgin (detail).

his best plates after Rubens, such as the 'Crucifixion. Schelte was still more extensively occupied in the reproduction of Rubens' compositions. None of the Rubens engravers had command of such artistic power and

adaptability. Without losing their character as creations of Rubens, Schelte's prints maintain their individuality as independent engravings to a greater extent than the work of any other engraver after this master. In his landscapes after Rubens the intention and character of the painting are most sympathetically rendered. Among Schelte's best-known works are 'Christ on the Cross,' 'The Miraculous Draught of Fishes,' 'The Birth of Christ,' 'The Holy Family,' and 'The Annunciation.' Scarcely less admirable are his engravings after Van Dyck, Quellinus, etc.

The path indicated by Vorsterman and Pontius was followed by a number of younger engravers, who showed marked ability without introducing any new artistic element into the reproduction of Rubens' works. The engravers during the last ten years before the death of the master, 1630—1640, appear to have no longer stood in such close relationship to Rubens as was the case at earlier periods. A more skilful engraver, somewhat dry in technique, was Pieter de Jode the younger (1606—1674), who in his best work ('The Three Graces,' etc.) approached Bolswert, though he engraved not only after Rubens, but also after Van Dyck ('Renard and Armida'), Seghersa nd Jordaens. His work, however, is uneven and often superficial.

Jan Witdoek (born 1604, died after 1641), a pupil of the painter and etcher Cornelis Schut, had remarkable power of expressing colour, but often weakens in an unpleasant way the drawing of Rubens, particularly the heads. Vorsterman found capable successors among his numerous pupils, Nicolas Ryckemans, Nicolas and Conrad Lauwers, Jacob Neeffs, Anton van der Does, and others, but particularly in Marin Robin, called Marinus, who had a perfect grasp of his style.

The influence of Rubens was not limited to line-engraving alone, for etching and wood-engraving also owed much to his active support. In Antwerp itself the Rubens school of engravers did not long survive the death of its founder. Its influence, however, extended with rich results to Holland on the one hand, France on the other, and descended to several succeeding generations of artists.

It was from his teacher Rubens that Van Dyck obtained his interest in engraving. Under Van Dyck's direction appeared the collection of engraved portraits of persons of distinction, known as the 'Iconography,' for which he provided the originals, usually in the form of sketches in grisaille. These sketches were only partly based on actual portraits from life; in a large number, certainly in the portraits of celebrities who were already dead at his time, Van Dyck must have used older portraits, redrawn to suit his particular purpose. The natural consequence was that the separate sketches and the prints prepared from them were of extremely varying value. Pontius, Bolswert, Vorsterman, de Jode, and other engravers of this group took part in the execution of these portraits. Some of the plates were originally etched by Van Dyck himself (see below), and then completed with the burin by one of these engravers. The 'Iconography' contains in the different editions from eighty to a hundred and ninety-nine portraits.

While Dutch painting was at its most flourishing period, the artists of Holland as a rule devoted their attention to etching rather than line-engraving; but the peculiarly fine qualities of Dutch painting stimulated the few native line-engravers, several of whom possessed distinct talent, to transfer to copper the pictorial effects of their native school.

Under the influence of Mierevelt his son-in-law, William Jacobsz Delff (1580—1638), trained himself as an engraver of portraits, his principal work lying in the reproduction of a long series of Mierevelt's portraits, in which the character of the original painting is most excellently rendered.

Jan van de Velde (born about 1596, working in Haarlem till after 1641 ; see also below) produced several engravings marked by delicacy and brilliance, particularly effective being his landscapes and night-scenes (the 'Story of Tobias,' after Uijtenbroek, for example). Founded on his style is that of Hendrick Goudt (Utrecht, 1585—1630), best known for his highly finished reproductions of the work of Elsheimer.

In spite of the shortness of his career, Cornelis Visscher (1629—1662 ; probably working in Amsterdam or Haarlem) ranks among the most distinguished engravers of the seventeenth century. His work with the burin is free from all conventionality in the arrangement of lines, and he unites etching and line-engraving with a soft and harmonious effect, particularly in his own peculiar treatment of flesh and hair. Of Visscher's prints, amounting to about two hundred in all, the best are his fine and spirited portraits of his contemporaries, particularly remarkable being that of the poet Vondel, and that known as 'The Three Beards' (de Bouma, de Ryck, and Scriverius). Visscher was also a most skilful interpreter of the paintings of Ostade and Brouwer, in whose style he produced some extremely happy compositions of his own, such as his 'Woman Baking,' 'The Ratcatcher' (fig. 69), and other prints.

In the same spirit as Visscher, and with fine pictorial feeling, worked Jonas Suyderhoef (perhaps a pupil of Souterman), whose dated plates show that he was engraving in Holland from 1641 to 1669. He used his burin with

Fig. 69. Cornelius Visscher: The Ratcatcher (detail).

absolutely unrestrained freedom, almost like an etching-needle, and in his bold and vigorous engravings after the

Fig. 70. Jonas Suyderhoef: Portrait of the Preacher, van Aken.

portraits of Frans Hals he succeeded wonderfully in reproducing the effect of the originals, even to the broad brush-marks (fig. 70).

The changes of taste in Dutch art of the eighteenth century show a swift decline. While the remembrance of the great glories of the past was never quite blotted out, all the branches of art in Holland at this later period produced only a few isolated artists who had any pretension to special importance. One instance of such isolation is Jacob Houbraken (born at Dordrecht in 1698, died at Amsterdam in 1780), who made it his special endeavour to uphold the traditions of his native school of engraving, and at the same time to combine with them the elegance of the French school which was now rising into prominence. In the course of his long life Houbraken executed some seven hundred portraits after contemporary or earlier paintings. To the very last he maintained an even level of excellence in his careful and well-considered treatment. His drawing is correct, his technique soft and distinct, the general effect of his prints bright and pleasing. As a portrait engraver, Houbraken was in great request. Contemporary with him, and also working in Holland, were Peter Tanjé (1706—1761), and Simon Fokke (1712—1784), both of them merely weak imitators of French and English methods.

Fig. 71. Dirk van Staar: The Holy Family.

Etching came into vogue in the Netherlands during the sixteenth century somewhat later than in Germany. About 1520 Lucas van Leyden, in his portrait of the Emperor Maximilian, used etching as a base for completion with the burin, but did not practise the new process to any further extent. The artist with the signature D*V, to whom tradition gives the name of Dirk van Staar (or Staaren), and who appears to have worked as a painter of glass in Brussels, perhaps became acquainted with the process of etching in Germany. His early plates (fig. 71), small in size, and dated from 1522 onwards, show fine technique in the delicate style of the Little Masters; and the same is the case with his latest work, a 'Deluge' of 1544. At the same time, however, he was working also in pure line-engraving. His engraved work is distinguished from that of B. van Orley, whom he closely approaches in style, by greater directness and more natural charm. Hans Bol (born at Mechlin 1534, died at Amsterdam 1593), a painter of bright little figure subjects among rich landscape, occasionally worked on the copper plate. As a rule, the Netherlandish artists received their impulse towards etching during their journeys to Italy, and north-country etching grew to maturity as the daughter of contemporary Italian art. Frans de Vriendt, called Frans Floris, who worked at Antwerp about 1519—1570, reveals himself in his coarse and unpleasant etchings as one of the earliest representatives of this imitation of Italian methods. Bartolomäus Spranger (born at Antwerp 1546, died at Prague 1608?), and Petrus Feddes of Harlingen (died at Leuwarden about 1622), followed in the path of the Italian imitators, while Jan Bouchorst (born at Haarlem 1580, died 1630) kept closer in style to the northern realists and the technique of the older German School.

The landscape painter, Paulus Bril (born at Antwerp 1554, died at Rome 1626), showed in his work a happy union of Italian elements with originality of conception and a simple, effective style. Roeland Savery (born at Courtrai 1576, died at Utrecht 1639) might almost count as a pupil of the older German etchers; so too might David Vinckboons (born at Mechlin 1578, died at Amsterdam 1629), with his few rough, but vigorously drawn plates.

Fig. 72. Anthony Van Dyck: Portrait of Ph. Le Roy.

By the school of engravers, who formed the group of which Rubens was the centre, etching was certainly practised, but it never attained the same amount of use or importance as did line-engraving. Whether Peter Paul Rubens (born at Siegen 1577, died at Antwerp 1640) actually used the etching-needle cannot be ascertained with certainty, but he is always considered to be the author of three plates. The most free and spirited of these is a 'St. Catharine

upon Clouds,' quite in the manner of Rubens' fully developed style. In the state in which the plate is known to us it has without doubt been worked over by a professional engraver, perhaps Vorsterman. This is still more the case with 'The Old Woman with the Candle,' while the bust of Seneca (a unique proof is in the British Museum) shows in its state of pure etching a use of line that approaches very nearly to Rubens' manner of drawing. Anthony Van Dyck (born at Antwerp 1599, died in London 1641) is of no small importance as an etcher. During the years of his continuous stay at Antwerp, 1628—1635, he produced a series of original plates, which show that he never obtained complete mastery over the technique of etching, but which, in view of their power of expression and fineness of conception, stand at the summit of his art. Of the nineteen portraits that Van Dyck flung so finely on to the copper, though often with mishaps in the etching, the most noteworthy are his own portrait, the portrait of Le Roy (fig. 72), and those of the engravers Pontius and Vorsterman. In their later state the plates were worked over with the burin by professional engravers, who added the costume and background. Possibly Van Dyck intended these to serve as patterns and examples for his 'Iconography.'

Cornelis Schut (Antwerp, 1597—1655) left a large number of simply treated etchings, which followed Rubens in the handling of the figures and in variety of invention (fig. 73). Coarser and less attractive are the plates of Theodor van Thulden (Herzogenbusch, 1606—1676), in which the burin has been employed to provide additional strength, and which must perhaps be considered as partly the work of a quite inferior engraver.

That Jacob Jordaens (Antwerp, 1593—1678) was the author of the poor and dull prints that pass under his name is extremely unlikely. Probably all of them were executed after Jordaens' compositions by a minor engraver of no importance. The same is the case with David Teniers the younger (born at Antwerp 1610, died at Brussels 1690), whose authorship of the forty-two plates that bear his signature, or are usually ascribed to him, may in most cases be absolutely rejected, and in regard to the remainder is at any rate doubtful. At times they have a general air of resemblance to his pictures, but they are lacking in the fresh expression of nature which is displayed in his paintings and drawings.

Fig. 73. Cornelis Schut: Allegorical composition (detail).

All through this period the landscape etchings of the Flemish School are more numerous and, on the whole,

more original and pleasing than their figure subjects. The two small etched landscapes by Jan Breughel the elder (born at Brussels 1568, died at Antwerp 1625), establish by their delicate and charming treatment the genuineness of the signature upon them, and permit the conjecture that their author was not handling the needle

Fig. 74. Lucas van Uden : Landscape (detail).

for the first time in their making, although we know no other etchings from his hand. Freely handled, and in comparison with his paintings almost broad in effect, are the landscapes of Adriaen van Stalbent (Antwerp, 1580—1662), showing a rich variety of scenery and figures. Lucas van Uden (Antwerp, 1595—1672) devoted himself to the picturing of the undulating plains, studded

with groups of trees, that are characteristic of his native land, and shows a fine sense of the relations of tone in his distances (fig. 74). At a later period he was strongly influenced by the method of treating landscape for which Rubens set the example. On many occasions he etched landscapes after Titian, following drawings or paintings that had found their way to the Netherlands. Akin to Van Uden in his early plates is Lodewyck de Vadder (Brussels, 1605—1655), who also reproduced his native scenery, but afterwards severed his early associations, and sought his model in the Dutch artist, Waterloo. Ignatius van der Stoek, who was still living at Brussels in 1660, seems to have clung longest to the older Flemish traditions in his broad and vigorous landscape plates.

The animal pictures of this school are represented in the domain of etching by the work of Jan Fyt (Antwerp, 1611—1661), the etcher of a series of somewhat coarse, but carefully handled plates, showing various breeds of dogs. Pieter Boel (Antwerp, 1623—1674) was another animal etcher, while Jan Baptiste de Wael (Antwerp, 1557?—1633?), belonging to an older generation, followed in the footsteps of the Italianised Flemings, and in general reproduced other artists' compositions.

While Flemish art of the seventeenth century favoured engraving rather than etching, in Holland etching won special popularity, and reached there the full development of its artistic and technical qualities. Almost all the Dutch artists of this period used the etching-needle, some of them only occasionally or experimentally, while others—and among these were a number of the greatest masters—found in etching their principal means of artistic expression.

The various movements and tendencies of Dutch painting found corresponding expression in Dutch etching. One group of artists sought their subjects amid native surroundings, while a second found inspiration in Italian landscape and southern life. In the work of both these groups there are, of course, transitional and intermediary stages.

The etchers, who found their subjects among their native Dutch scenery, were certainly the successors of the older Flemish artists, but they ended by giving charm to their landscapes more by sheer truth to nature than by rich variety of scenery.

Jan van de Velde (see also above, p. 152) used his needle in a simple, straightforward style, without definite aim at painter-like qualities. His series of prints, such as his Seasons and Months, with their richness of rural scenery, are pleasing throughout in their clear, sharp execution; but he possessed also the art of giving reality to the charm of simple and quite unpretending bits of landscape. Jan's elder brother, Esaias van de Velde (born at Amsterdam before 1590, died at The Hague 1630) shows similar precision and sharpness of execution.

The landscape prints of Jan van Goyen (Leyden, 1596—1656), one of the founders of Dutch landscape painting, appear to belong on the whole to his early period. They correspond approximately to his style of painting between 1625 and 1630. No particular advance is shown in the landscapes, studded with large groups of figures, by Pieter Moly the elder (born in London about 1596, died at Haarlem 1661). Herman Saftleven (born at Rotterdam 1609, died at Haarlem 1685) whenever he devotes particular care to his plates shows great power of rendering happily the fine gradations of tone in distant landscape,

but his treatment is frequently harsh and coarse. Jan Almeloven and Jan van Aken stand in fairly close relationship to Saftleven.

Allaert van Everdingen (born at Alkmaar 1621 ?, died at Amsterdam 1675), following his master, Roelant Savery, took special pleasure in depicting hilly and rocky landscapes, finding his subjects in the Tyrol and in Norway

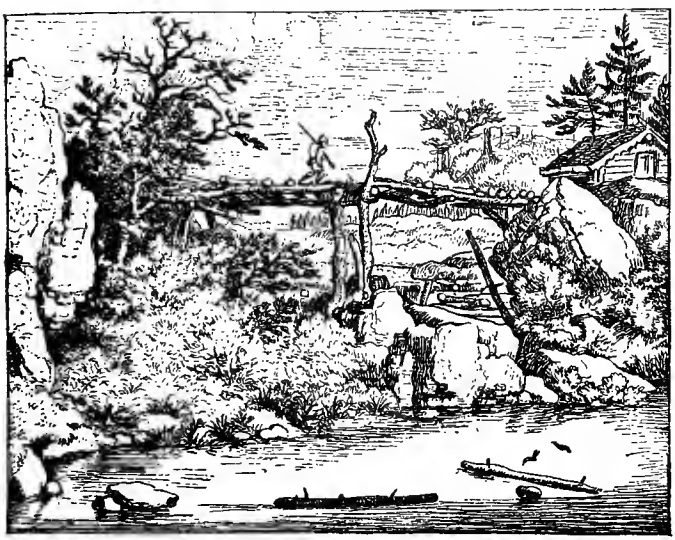


Fig. 75. Allaert van Everdingen: Norwegian landscape,

(fig. 75). The years 1645 to 1654 saw the appearance of the majority of his hundred and sixty-seven prints, usually small in size, carefully and cleverly worked. Everdingen also etched fifty-seven illustrations to "Reynard the Fox," finely designed compositions, which were frequently imitated by later illustrators of the poem.

By Jacob van Ruisdael (Haarlem, 1628—1682) are ten etched landscapes, whose charming treatment shows

considerable similarity to the artist's style of painting. Delicately executed with a fine point is his 'Three Oaks' (fig. 76) of 1646; broadly and richly treated his 'Little

Fig. 76. Jacob van Ruisdael: Landscape (detail).

Bridge' and the 'Two Peasants in a Wood.' In these prints Ruisdael's artistic individuality is powerfully displayed in his careful building up of all the separate details

of the landscape, and in his clear, expressive drawing. In Ruisdael's etchings there appears no trace of the influence of Everdingen, whom he frequently followed in his paintings of rocky landscapes and waterfalls. As an imitator of Ruisdael may be mentioned Adriaan Verboom (born 1628, died after 1667) and to a lesser degree C. van Beeresteyn (died 1648).

Among Ruisdael's followers may be counted Anthony Waterloo (born about 1618 at Amsterdam, died 1677?), known almost solely as an etcher. His numerous plates depict woodland views and the undulating plains dotted with groups of trees on the borders of Holland and North Germany. The prints of this artist, who was at one time appreciated far more than he deserved, are uniform and mediocre; the early proofs only of his plates are really pleasing, later states being all disfigured by reworking. The etchings of Roelant Roghmans, on which his daughter Gertruid also worked, resemble those of Waterloo, but frequently surpass them in feeling for the finer passages of landscape; sometimes, however, their clearness and repose is entirely spoiled by the frequent use of dots between the lines made by the needle. Simon de Vlieger (Rotterdam, 1601—1653) etched landscapes, enlivened with figures, in the tender, silvery grey manner that characterises his paintings. Gillis Neyts and Hendrich Naiwinx (Neiwinck) etched small plates in a delicate style, choosing their subjects on the borders of the Netherlands and amid the river scenery of the upper Maas.

Dutch art of the seventeenth century showed the realisation of a new element in painting—the power of picturing dim, subdued light and the fine gradations and reflections of lights and shadows in the interior of a room. This quality in painting is called chiaroscuro. The

development of the appreciation of chiaroscuro can be followed fairly clearly in oil-painting, but only incompletely in etching. Elsheimer may be designated as the first who consciously strove to obtain chiaroscuro effects in painting, while contemporarily with him Goudt followed the same tendency in line-engraving. At a later period Rembrandt succeeded in gaining complete command of chiaroscuro both in painting and etching, and made use of all the nuances of light and shade as a means of refined artistic expression. The fact that Rembrandt's style largely reacted on that of older artists contemporary with him, makes it difficult to sketch clearly the actual development of chiaroscuro. Pieter Lastman (Amsterdam, 1583—1633) may be supposed to have practised in etching the new method of treating light and shade before Rembrandt's day. In regard to the etchings of Leonard Bramer (1595—1674) and Gerrit Bleecker (worked 1620—1656) it may be assumed that both were already working under the influence of Rembrandt. Moses van Uijtenbroeck (The Hague, about 1590—1648), a follower of Elsheimer, may perhaps be counted among the forerunners of Rembrandt. He etched and engraved biblical and mythological subjects in a capable and painter-like style. The work of Claes Cornelisz Moeyaert (Amsterdam, 1600—1669) is coarser, and is probably influenced by Rembrandt.

Of marked importance in the history of etching is the striking individuality of Hercules Seghers (born 1589, died at Amsterdam about 1650), who to some extent anticipated the genius of Rembrandt. Adverse external circumstances manifestly hindered the development of his great talents, but the little work by him that we possess is pleasing and original throughout. In his etchings, which picture now flat low-lying country, now fanciful hilly landscapes, he

sought to obtain on his copper plate new and hitherto unknown effects. He printed his etchings not with printer's ink, but in different colours, and by means of all manner of devices gave his separate prints the appearance of cunning sketches in colour. Seghers' tentative and partially successful experiments in obtaining colour-prints by means of copper plates were renewed a century later and placed on a practical basis. Fifty prints altogether by Seghers are now known; almost invariably separate proofs of the same print differ from one another in the colouring.

Almost every aspect of Dutch art, every quality that helped to form its character, is displayed in the work of that master-artist Rembrandt Harmensz van Rijn (born at Leyden 1606, died at Amsterdam 1669). The technical ability and the imaginative power of the school from which he sprang were widened and deepened by him to limits which only a few select masters of painting had reached before his day, and to which none have since attained. He recognised no divisions in art; everything pictorial he claimed as his own; but he investigated everything in the clear light of truth, and on its reproduction he placed the firm stamp of his own personality, creating masterpieces by sheer power of mighty genius.

All that can be said of Rembrandt as the greatest painter of this later period may be applied equally to him as etcher. In both branches of technique he shows the same characteristic qualities. The changes in treatment of colour and in subject which divide the different periods of Rembrandt's work as a painter are displayed equally in his work on the copper plate. With instinctive certainty he discovered a corresponding means of expressing in etching the principles that marked his painting at each

particular period. If we examine his collected etchings, which amount to three hundred and sixty prints, we see unfolded before us the consistent development of his art, a clear and steady growth of power and purpose, such as has been shown by scarcely any other artist in early or modern days.

Rembrandt's first etchings were executed during the Leyden period, but he seems to have completely reworked at a later time the two women's heads dated 1628, and it is only in this later state that they have come to us. His large portrait of himself in 1629 (B. 338) is roughly sketched on the copper with a thick needle. He frequently at this period etched his own portrait in various aspects and positions, or sketched beggars or figures in street scenes from models that came easily to hand. He was still struggling with technique; his etching was by no means as successful as he wished. About 1630 he began to obtain greater mastery of the art, and besides etching heads and single figures he placed on the copper during the year two scenes from the New Testament (B. 51 and 66), finely executed, but with an obvious uncertainty in obtaining the desired effect. More powerful and vigorous handling

Fig. 77. Rembrandt van Rijn : Beggars.

is shown in the five portraits of himself (fig. 78), finished during the year, and in the numerous figures of beggars (fig. 77). These last are literal and unbeautiful reproductions of the reality that appealed to his artistic sense, entirely free from any touch of caricature, and showing a trace of the modern feeling for the realistic portrayal of the pathos of human life. To the time of his removal to Amsterdam in 1631 belongs his first genre piece, 'The

Fig. 78. Rembrandt van Rijn: Portrait of himself (detail).

Rat Killer' (B. 121), and probably 'The Raising of Lazarus' (B. 73), a work of large dimensions, which in spite of its fine qualities seems still to indicate a want of confidence. Rembrandt made frequent alterations and improvements in this first large work, as is shown by its ten different states, all marked by considerable variations. His 'Descent from the Cross' of 1633 (B. 81) shows a similar broad and coarse, though more complete,

method of handling. The uncertain action of the acid on the copper compelled him to reinforce the plate by re-biting it and by the use of the burin and dry-point. To the same year, 1633, belongs 'The Good Samaritan' (B. 90), a complete and perfect piece of work, finished throughout with extreme care, though possibly some details, such as the dog in the foreground, may be attributed to a pupil. This print marks definitely the close of Rembrandt's youthful period of technical experiments. In it the etching is sharp and clean; it shows increasing employment of the dry-point and diminishing use of the burin. Quiet light and soft shadows are spread in tender harmony over the foreground and the lightly drawn distance. The careful finish and detailed treatment that mark this plate remained characteristic during the following years. In 'The Angel appearing to the Shepherds' (B. 44), belonging to the year 1634, they are employed in producing an effect of dazzling light in the midst of darkness. Rembrandt's portrait subjects, which up to this time had possessed the character of occasional studies, after 1634 begin to take a more important place in his work. The rendering of accessories helped to make the personality of the subject more easily recognisable, as in the portraits of the preacher Jan Cornelis Sylvius (B. 266), of Jan Uytenbogaert (B. 279), both belonging to 1634, and the so-called 'Great Jewish Bride' of 1635 (B. 340). In the years immediately following, as far as can be determined from dates and otherwise, Rembrandt does not seem to have occupied himself with etching to any particular extent. 'The Gold-weigher' (B. 281), with the date 1638, is by recent critics rightly rejected. The large 'Death of the Virgin' of 1639 (B. 99), with its fine expression of character in the faces, and another

portrait of himself, are Rembrandt's principal works of this period.

After 1641, however, Rembrandt threw himself into etching with renewed energy, and at once found in landscape a new *milieu*, in which he won the most glorious triumphs of his art. To the ten years from 1641 to 1651 belong almost all the twenty-eight landscape etchings which can with certainty be ascribed to Rembrandt. They are pictures of his native surroundings, broad plains with a fine feeling of space and open air. Some cottages or a group of trees give a note of interest in the foreground, but from these the eye is drawn to the distant landscape wrapped in the soft sea-mists of the lowlands of Holland. So complete is his command of the etcher's craft, so delicate his perception of tone, so convincing the certainty of his perspective, that we forget that we have only black and white before our eyes; the prints seem to express everything that a finished painting in colour could supply. Rembrandt's landscapes are treated in widely differing ways; sometimes they are rendered simply, sometimes finished with extreme detail. In this last quality, and in the completeness of its colour effect, 'The Three Trees' (B. 212) may well rank as supreme. In 'The Goldweigher's Field' (B. 234), 'Six's Bridge' (B. 208), the 'View of Omval' (B. 209), and other prints, an effect is obtained by the most simple means, which further finish could scarcely improve. The little 'Landscape with a Milkman' (B. 213), the 'Two Cottages with Pointed Gables' (B. 214), the 'Cottages beside a Canal, with a Church and Sailing-boat' (fig. 79; B. 228), are gems of etching, finished with astonishing delicacy and with incomparable skill in the expression of landscape distance; while others, such as the 'Three Gabled Cottages' (B. 217),

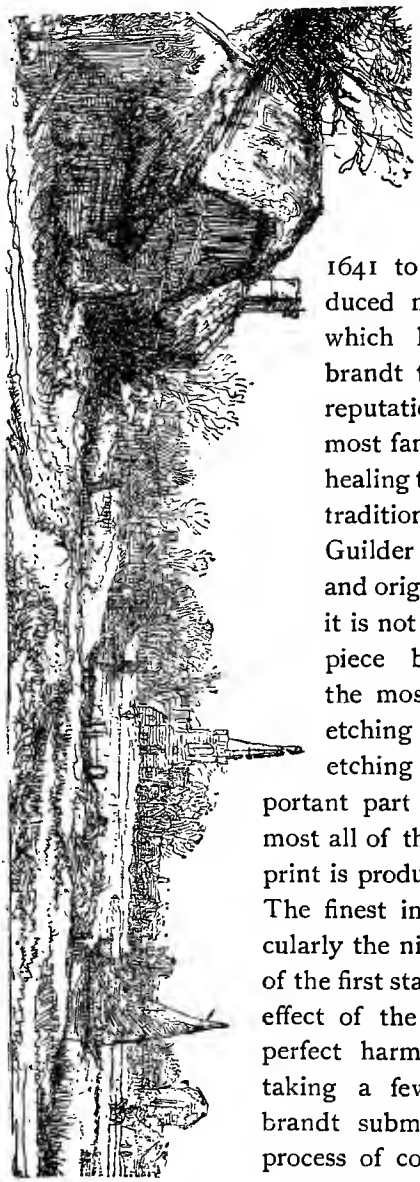


Fig. 79. Rembrandt van Rijn: Landscape with the Church and the Sailing-boat (detail).

show a broad, painter-like treatment in the brilliant sunshine contrasted with deep and powerful shadows.

During the years 1641 to 1651 were also produced most of those prints which have brought Rembrandt to the height of his reputation as an etcher. The most famous of all is 'Christ healing the Sick' (B. 74), called traditionally 'The Hundred Guilder Print.' In grandeur and originality of composition it is not only a great masterpiece by Rembrandt, but the most finished work that etching has produced. Pure etching plays a very unimportant part in this plate, for almost all of the work visible on the print is produced by the dry-point. The finest impressions, and particularly the nine existing examples of the first state, alone show the full effect of the chiaroscuro and the perfect harmony of tone. After taking a few impressions, Rembrandt submitted the plate to a process of considerable reworking,

altered the form of the high dark vault under which the scene is laid, and made other variations; so that impressions of the second state, at any rate the best of them, in many respects possess an inherent artistic value as well as those of the first state.

Fig. 80. Rembrandt van Rijn: The Angel vanishing from the family of Tobias (detail).

The realistic and lifelike portraits of Jan Six (B. 285), Ephraim Bonus (B. 278), and the artist's own portrait (B. 22), showing him seated at a window sketching, come very near to the 'Hundred Guilder Print' in style and finish.

When Rembrandt had passed his fiftieth year he seems

to have put still more fire into his painting, and to have worked with even greater breadth of handling; and there was a corresponding change in his style of etching. His biblical subjects appear like weird visions wrapped in

Fig. 81. Rembrandt van Rijn: Christ preaching (detail).

mysterious light: witness his powerful 'Crucifixion' (B. 78), known as 'The Three Crosses.' Somewhat similar treatment is shown in his 'Christ Preaching' (fig. 81; B. 67), 'The Adoration of the Shepherds' (B. 46), 'Christ on the Mount of Olives' (B. 75), 'The Presentation in the

Temple' (B. 50), the 'Christ taken down from the Cross by Torchlight' (B. 83), etc. Where full daylight reigns, the etching is treated in the broad sketchy manner of a pen drawing, here and there craftily accented. This type

Fig. 82. Rembrandt van Rijn: The great 'Ecce Homo' (detail).

of treatment appears in the solemn and impressive 'Ecce Homo' of 1655 (B. 76; fig. 82); and akin to this plate are 'Christ at Emmaus' (B. 87), 'Christ between his Parents returning from the Temple' (B. 60), etc.

During this period Rembrandt showed a clear preference

for portraits and biblical subjects, treating landscape as of secondary interest. In his portraits also the dominant note is the treatment of reflected light in interiors, filtering and working its way, as it were, through great masses of shadow. Of this type are the portraits of Abraham Fransz (B. 273), Jacob Haaring, called 'The Old Haaring' (fig. 83 ; B. 274), Jan Lutma, the goldsmith (B. 276), the so-called 'Dr. Faustus' (B. 270), and finally, the largest etching from Rembrandt's hand, the print known as 'The large Coppenol' (B. 283), belonging to about 1658. Coppenol was a writing-master of Amsterdam, and Rembrandt had already etched his portrait (B. 282) on a somewhat smaller plate in 1651.

Fig. 83. Rembrandt van Rijn : The Old Haaring (detail).

Rembrandt's last dated plates are 'Peter and John healing the Cripple at the Gate of the Temple,' 1659 (B. 94) and the so-called 'Woman with the Arrow' of 1661 (B. 202), both showing the master still in possession of all his artistic and technical powers. The 'Peter and John,' indeed, seems almost to belong to the earlier periods rather than that of 1650 onwards. So Rembrandt's vigour continued still unimpaired, as fresh as in the best period of his most famous masterpieces.

For a full appreciation of Rembrandt's art a review of the different states of his etched plates is essential.

In several cases, after the first proofs were pulled, Rembrandt made alterations which seem to have almost entirely changed the whole original composition; and frequently, even after this process, the plates again underwent considerable alteration and correction. Rembrandt's ideas and intentions in making these alterations were extremely varied, and at times it is difficult to guess what his purpose was. As a rule he aimed at heightening or reducing separate parts of the plate, altering the lights and shadows, and so forth. The result is that, in many cases, proofs of the various states seem like prints from completely different plates. One may take as examples, his great 'Raising of Lazarus,' in the ten states of which single figures are continually altered; and 'The Three Crosses' (B. 78), whose earliest states show the picture in full daylight, while from the fourth state onwards the scene is wrapped in darkness and almost all the figures are altered. In the great 'Ecce Homo' of 1655, after taking a considerable number of impressions from the plate, Rembrandt removed the large group of foreground figures and set in their place two dark arches with the bust of a river-god between them. Rembrandt followed the same procedure in many of his portraits, frequently altering the costume and accessories. This is the case with the large portrait showing the artist himself drawing at a window (B. 22), and with the portraits of Lutma, the Old Haaring, Coppenol, Abraham Fransz, and many others. The alterations which he made in his landscape etchings are by no means so extensive or important.

Later critics have decided that a number of plates, which in the older catalogues and by Bartsch have been accepted as Rembrandt's work, did not really come from

the master's hand. Among these are various forgeries that have been palmed off by dealers as Rembrandt's work, and also plates by pupils and imitators such as Bol, Van Vliet, and others. In the case of many of the small and unimportant works the question of their authenticity must remain open; but we shall approach fairly near the truth if we accept as genuine about two hundred and seventy of the three hundred and seventy-five etchings which have been attributed to Rembrandt. Among these are to be included those prints in whose execution Rembrandt, to a greater or less degree, availed himself of the services of pupils or assistants, as for example the great 'Descent from the Cross' of 1633, 'The Gold-weigher,' and 'The Artist drawing from a Model.'

Numerous etchers were trained in Rembrandt's studio, or followed him as their master. His influence spread over the whole field of Dutch art during his own life and after it; and, though held in check by other tendencies during the second half of the seventeenth century, passed far beyond the borders of his own land and his own period.

Of Rembrandt's immediate pupils, who come into consideration as etchers, his closest follower was Ferdinand Bol (born at Dordrecht 1616, died at Amsterdam 1680), who took up etching at the stage to which his master had brought it between 1640 and 1650. Bol's treatment in the numerous portraits and studies of heads, which form the principal part of his work, seems too thin and loose; and this is certainly the case with his larger compositions, such as 'Abraham's Sacrifice.' His chiaroscuro is lacking in unity and power. A right judgment of Bol and of Rembrandt's other pupils is hindered by the circumstance that their etchings challenge constant comparison with those of their master. J. G. van Vliet (born about 1600

at Delft, died after 1631), who is known only as an etcher, and of the circumstances of whose life we have no closer information, may be supposed to have become a pupil of Rembrandt soon after his removal to Amsterdam. Vliet's work amounts to ninety-two prints, showing careful execution, part of them being after compositions by

Fig. 84. Jan Lievens: The Philosopher (detail).

Rembrandt, part of them original works in close adherence to Rembrandt's style. Not an immediate pupil of Rembrandt, but entirely dependent on his influence, is Jan Lievens (born at Leyden 1607, died at Amsterdam 1674). In his large 'Raising of Lazarus' he affects with extraordinary success the style of Rembrandt's first period; his 'St. Jerome' is a finely handled piece. His chief

work, as was the case with Bol, lies in his etchings of heads in the Rembrandt manner. Salomon Koninck was another particularly happy imitator of these same portraits and sketch-heads. Gerbrandt van den Eeckhout in his few smoothly handled etchings is less akin to Rembrandt than in his painting. Pieter de Grebber's coarse work bears only a surface resemblance to that of Rembrandt.

The chief master of Flemish genre painting, Adriaen van Ostade (Haarlem, 1610—1685), also occupies an important position as an etcher. Perfect expression of character in his figures and a fine sense of composition are united in his etchings with spirited drawing and a pleasant silvery effect. Ostade does not strive after any fulness of technical treatment, but contents himself with the utmost simplicity of method. He seems to have practised etching only as an interlude, and not as a means of livelihood. It was not till after his death that his etchings were issued in any numbers, the plates having passed into the possession of his son-in-law, a doctor, and later into the hands of dealers who, in order to obtain good prints, had them worked over by various engravers.

Ostade himself altered and improved many of his etchings. After a first and often incomplete biting, he would bring a harmonious and finer effect into his plate by gradual additions with the dry-point. The resulting states of his plates supply interesting glimpses of the artist's methods. It is only from those proofs that show his original work undestroyed, and never in the later retouched states, that the real merit of Ostade's etchings can be estimated. The chronological order of his etchings cannot be determined with certainty, for only eight of his prints from 1647 till after 1670 (the last date 167– is illegible) bear any date. Like Rembrandt, Ostade

seems to have begun his experiments in etching with casual and rapid studies of single figures and small heads; his finished compositions are later work. To 1647 belongs the 'Peasant Family in a Room' and 'The Begging Violin-player before the House'; to the following year the print known as the 'Father of a Family'; and to

Fig. 85. Adriaen van Ostade: The Backgammon Players.

1653 the 'Grace at the Peasants' Meal.' Once the artist etched a portrait of himself sitting at his easel in his studio. Particularly fine in these etchings is the rendering of the diffused light of an interior, in pleasing harmony with the peaceful surroundings of the scene. In his open-air compositions the pictorial sense is less apparent; their interest lies in the grouping of the figures and the

expression of character. Ostade's two largest plates, the 'Dance in the Peasants' Room' and 'The Peasants' Festival,' have been completely spoiled by later reworking, and must be judged only by the extremely rare proofs of the first state.

Cornelius Pietersz Bega (Haarlem, 1620—1664), a pupil of Ostade, used the needle with great precision and fineness. The general effect, as in his pictures, is full and powerful, but his etchings and paintings alike are often cold and hard. Pieter Jansz Quast (Amsterdam, 1606—1647) was influenced by Adriaen Brouwer, and in his etchings, which are all finished with the burin, seems to have taken Callot as his model.

Cornelis Dusart (1660—1704), a pupil of Ostade, uses every endeavour to show true loyalty to his master. Dusart's technique is closer and drier than that of Ostade, but in his best prints, such as the large 'Consecration of a Village Church,' the treatment is bright and pleasing, and the whole composition is full of the animation that characterises Ostade's work. The etchings of Ostade's last follower, Nicolaus van Haeften (worked at Antwerp about 1690—1710) are inferior, and often verge on caricature.

While marine painting plays an important part in Dutch art, it is remarkable that etching found so little employment in this direction. Among the artists who come into consideration as etchers of seascapes the most important is Reynier Nooms, called Zeeman (born at Amsterdam 1623, died between 1663 and 1668). He possessed considerable skill and a simple and telling style in picturing the sea with its interest of shipping. Ludolf Backhuysen, Abraham Storck, and Bonaventura Peeters of Antwerp, appear as occasional etchers of sea-pieces.

Far more important than the etchings of Dutch marine painters are those of the animal painters. Aelbert Cuyp (Dordrecht, 1620—1691) produced occasional small and sketchy studies of cattle; but Paul Potter (born at Enkhuysen 1625, died at Amsterdam 1654) is quite the foremost etcher of animal pieces, just as he is the first among all animal painters. In his eighteen existing plates we are charmed, as in his paintings, by the sureness and sharpness of the drawing, by the certainty and power with which he pictures animal forms and the fine gradations of tone in landscape. With extraordinary simplicity of technique, and yet with wonderful sympathy and comprehension, Potter renders the smooth coat of a horse and the rough hides of cattle. Light and air float over his landscapes as they vanish into the distance. His two prints of 'Herdsmen' and 'Shepherds' of 1643, executed in his eighteenth year, display him already at the height of his power; but the palm may perhaps be awarded to the five etchings of 1652, which show flat landscapes with horses of various breeds. The cleverness with which the particular character of each animal type is expressed, together with their masterly technique, makes these prints rank as unsurpassed examples of etching at its best.

While Potter never passed beyond the bounds of his native country and had no connection with Italy, the animal painters who preceded him, or who followed and approached his style, were dominated by Italian ideas. At the head of these artists stands Pieter van Laer (Haarlem, 1582—1642), who spent sixteen years in Rome, and produced there in 1636 a series of etchings of horses, cattle, and other animals, in which he appears as a forerunner of Paul Potter.

Potter may have learned from Van Laer the use of a

sharp point and simplicity of style; and perhaps owed entirely to him his inclination towards etching. The two animal painters, Jan le Ducq (1623—1676), a pupil of Ostade, and Jacob van der Does (1623—1673), both working at The Hague, are closely akin to Van Laer.

Fig. 86. Paul Potter: Head of a Cow.

Next in importance to Paul Potter as a draughtsman of animals, so far as etching is concerned, comes Adriaen van de Velde (Amsterdam, 1635—1672), who in common with Potter possessed the power of obtaining a broad and full effect with the utmost simplicity of means. His

animal etchings are admirably drawn, and convey the same effect of soft, warm light that makes his paintings so full of charm. Although Van de Velde never visited Italy, his landscapes show a liking for southern scenery, his knowledge of which must have been obtained from the sketch-books and paintings of his Dutch contemporaries.

Nicolaes Berchem (born at Haarlem 1620, died at Amsterdam 1683) probably received his inclination towards etching from his teachers, Pieter de Grebber and Van Goyen. He chooses subjects from the Campagna, and obviously endeavours to lend his compositions an air of classical grandeur. His groups of animals are etched with great care and skill, but not without certain mannerisms, which are still more apparent in his treatment of the human figure, in his somewhat woolly rocks, and in his very conventional foliage. Berchem's etchings, fifty-six in all, are sometimes broadly and simply handled, sometimes show great delicacy and precision of technique. His fame as an etcher in older days was due to his prints of this latter type, such as 'The Shepherd playing the Flute' (fig. 87), and 'The Return from the Fields' of 1644. Only in the early states can the fine qualities of these plates be fully appreciated. By Karel Dujardin (born at Amsterdam 1622, died at Venice 1678) are fifty-two etchings, produced between 1652 and 1660, the period of his residence at The Hague. Potter's influence is particularly apparent in a series of small prints, picturing dogs, pigs, and cattle amid peaceful surroundings. Apart from these, Dujardin also figures as a landscape etcher of some importance, though only in a few pieces of Italian scenery, nobly designed and carefully composed, and carried out in a delicate silvery tone.

These etchings by Dujardin belong in style to the work

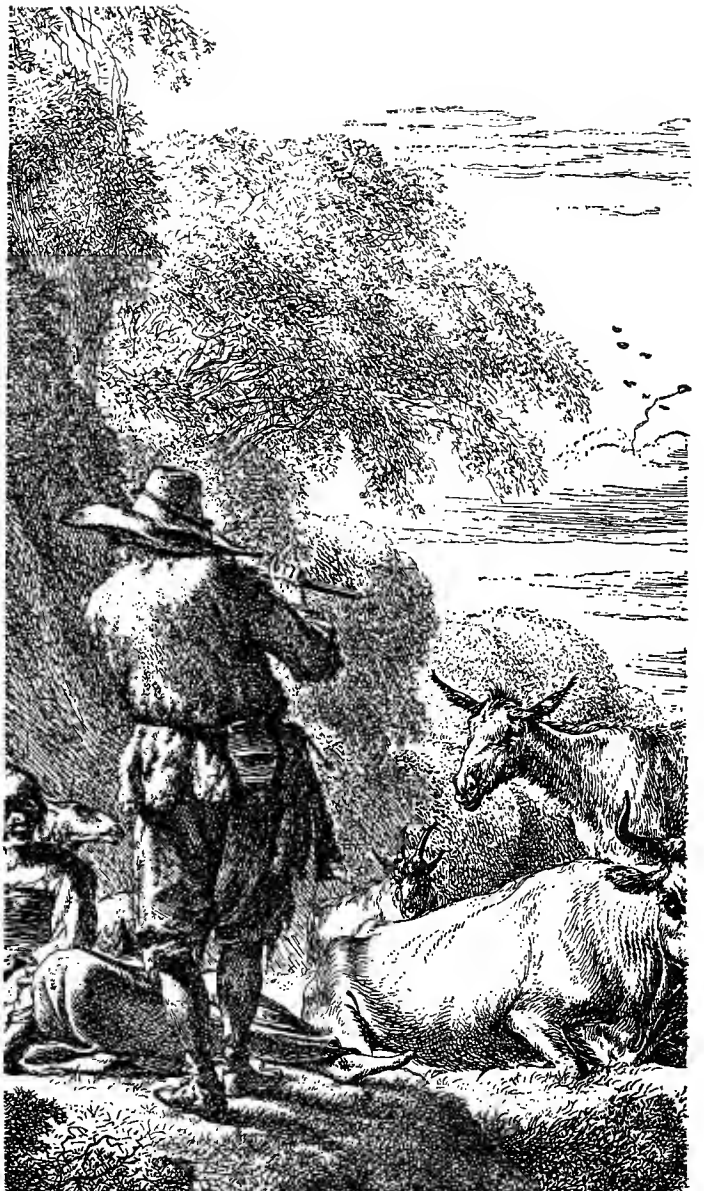


Fig. 87. Nicolaes Berchem: Shepherd playing the Flute (detail).

of those Dutch artists who pictured Italian landscape in the Italian manner. This preference was inherited from their Flemish forefathers, but in place of the imagination of a Paul Bril there now ruled the passion for absolute truth to nature, along with a keen sense of the value of line and tone.

Bartholomeus Breenberch (born at Deventer 1599, died at Amsterdam before 1659) etched views near Rome with great accuracy of detail, but at a later period assumed a broader style, as may be seen in his principal work, 'Joseph distributing Corn.' Thomas Wijck began by etching genre subjects in the manner of Ostade, but afterwards devoted himself to Italian landscape. Jan Gerritsz Bronkhorst produced a series of views in the Campagna after the style of Poelenburg. Both as painter and as etcher Jan Both (Utrecht, 1610—1652) is the most distinguished of the Dutch artists who pictured idealistic subjects based on Italian scenery. With great executive skill, and yet with the utmost simplicity of means, he produces charming effects in his sunny landscapes (fig. 88). Jan Both's pupil, Wilhem de Heusch (Utrecht, 1638—1669?) comes very close to his master in his best work. Andries Both, Jan Both's brother, etched scenes of Italian peasant life, but frequently showed himself a clumsy draughtsman. Herman van Swanevelt (born at Woerdek about 1600, died at Rome 1655) inclines at times to the style of Jan Both, at times to that of Claude Lorrain, placing biblical and mythological subjects in a background of classical landscape. Jan van Ossenbeeck (born at Rotterdam 1627?, died at Regensburg 1678) appears also as an etcher of Italian landscapes and mountain scenes. Somewhat akin to him is Adriaen van der Kabel.

At the close of the seventeenth century and at the

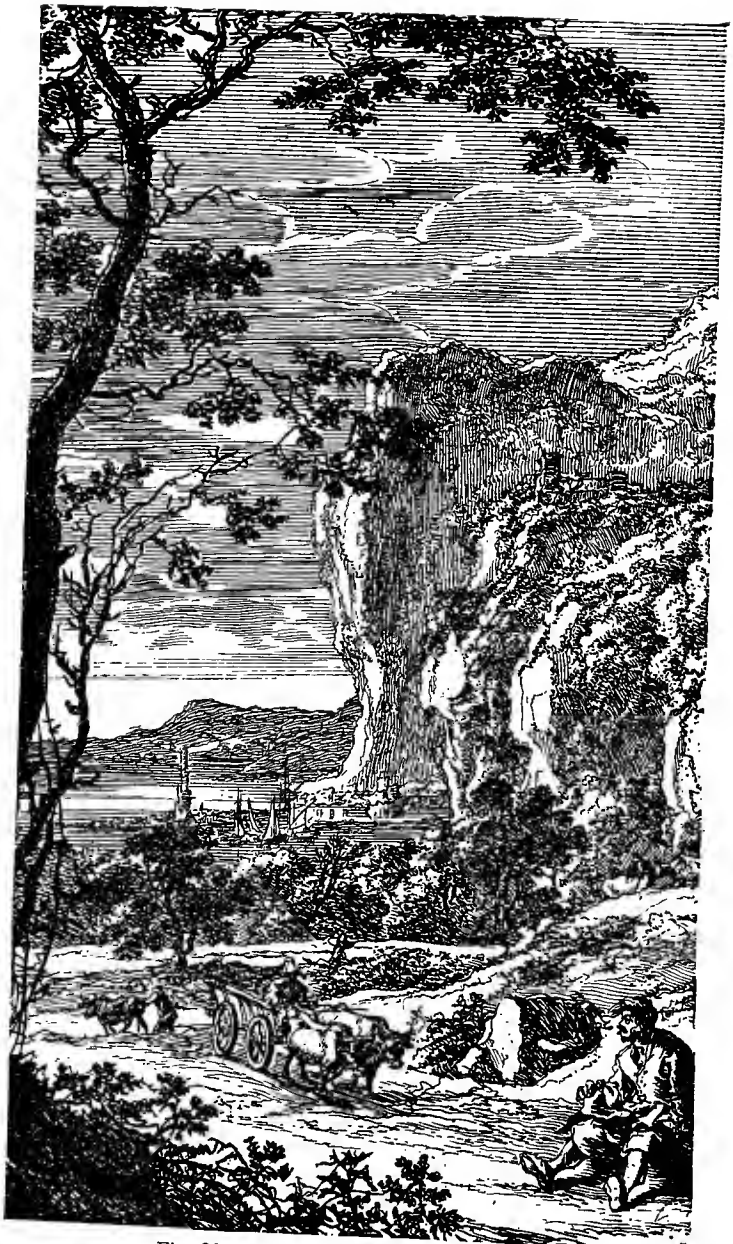


Fig. 88. Jan Both : Landscape (detail).

beginning of the eighteenth, the Italianised landscapists of the Dutch School began to depart from the truth and freshness of conception which had brought their native art to the summit of its success. Instead of pictures based on an intimate study of nature, we find a growing tendency towards the production of classical landscapes deliberately composed from reminiscences of Titian, Claude, and Poussin. This is shown in the etchings of Abraham Genoels (Antwerp, 1640—1723) and Jan Glauber (Utrecht, 1646—1726).

Etching shared with Dutch painting its fate of gradual decline. A pleasant break in its monotony is caused by the appearance of a fertile and inventive illustrator in the person of Jan Luiken (Amsterdam, 1649—1712), who produced a quantity of successful, though somewhat rigid and mannered, work. Another prolific worker is Romeyn de Hooghe (born at Amsterdam 1645 or 1646, died at Haarlem 1708), who in a broad and easy style produced large and very effective plates of historical scenes, portraits, views of towns, and landscapes.

The tendencies of seventeenth-century Dutch art appear again in the following century, but in the domain of etching little work of any artistic importance was produced. Jacob de Wit, well known as a decorative painter (Amsterdam, 1695—1754), sketched lightly on copper some of his facile groups of amorini, but De Wit in style is rather a late survival of the Rubens School than a genuine Dutchman. The older native tradition was upheld by Hendrik Kobell (Rotterdam, 1751—1799), who etched a series of coast views and marine pieces with a power and freshness of invention that are remarkable at this period. His son, Jan Kobell (1778—1814), followed Potter and Van de Velde as his models in some not unsuccessful animal etchings.

V

ENGRAVING IN FRANCE

DURING its first period, lasting till about the end of the sixteenth century, engraving in France showed little originality or fixed purpose in its development. The artists who came to the front depended sometimes on German, sometimes on Italian influences, so that the French School of engraving is, at the outset, noteworthy rather for its peculiarity in the inclusion of foreign elements than for native individuality.

In the year 1488 there appeared at Lyons a reprint of Breydenbach's "Journey to the Holy Land," with engraved copies of the large views of towns, which in the original Mainz edition of 1486 were cut on wood. These copies, however, show inferior skill in engraving, and were probably made by a goldsmith. Jean Duvet (born at Langres in 1485) was the first to obtain any artistic importance for engraving in France. Duvet founded his style, in part at any rate, on the North Italian artists; he appears to have known Leonardo's art, though only at second hand; and while his technique is harsh and irregular, somewhat like that of the early Italian School, he is at the same time an imitator of Dürer. The mixture of different styles, united with abundant fantasy and wealth of ideas, lends continual charm to Duvet's engravings in spite of many notable defects. Some of his plates, such as 'The Annunciation,'

which shows Florentine influence in its conception, are not without delicacy and grace. His twenty-four illustrations to the Apocalypse show, moreover, that Duvet was no mean artist, for in spite of many reminiscences of Dürer he

Fig. 89. Jean Duvet: Scene from the Apocalypse (detail).

displays in these prints a remarkable amount of original, though somewhat unbalanced and unrestrained, power of invention (fig. 89).

Contemporarily with this schcol of woodcutters and

illustrators there was working at Lyons a group of engravers, which, however, never attained a like importance. To these engravers belongs Claude Corneille, a poor artist, who to some extent followed the later German Little Masters, but was more influenced by Italian methods. The Gothic initials J. G. are now rightly attributed to Jean Gourmond, who appears first as a printer in Paris about 1506, and from 1522 to 1526 seems to have worked at Lyons. His extremely small plates show delicate engraving and a fine sense of composition,

Fig. 90. Etienne Delaune: Abundantia.

obviously influenced by Italian models. At times, too, he copied the Little Masters of Germany. Gourmond was particularly fond of setting his subjects amid the rich architecture of the Renaissance, and of portraying its intricate perspective with peculiar care.

Stephanus (Etienne) Delaune (Paris, 1519—1583) is a distinguished representative of the School of the Little Masters and the foremost engraver in France during the sixteenth century. His engravings show extremely delicate and minute work, with a peculiar manner of scattering

dots between the graver lines. His ideas are little more than commonplace, his drawing, particularly in his attenuated human figures, distinctly weak, but his prints, particularly those of small size, are dainty and pleasing (fig. 90). Like the German Little Masters he had special skill in designing ornamental compositions. Etienne's work amounts to about four hundred prints. For a long time he seems to have worked in Strasburg.

Pierre Woeiriot (born at Bonzey about 1530, worked till after 1589) shows in his figure compositions the influence of the contemporary Netherlandish imitators of Italian methods, particularly of Heemskerk, and in his technique is also dependent upon the engravers of the Netherlands. The finely designed ornamental borders of his numerous portraits compensate partly for the dry, formal treatment of the heads. Woeiriot seems to have worked partly in Rome and partly in Augsburg. He, too, was a very prolific artist, whose work amounts to about four hundred prints.

The importance of the architect and etcher Jacques Androuet Ducerceau (born at Paris about 1510, died about 1580) lies more in his influence on the development of French Renaissance ornament than in his work as etcher. In a simple style and with firm drawing he produced a large number of engravings of classical architecture, ornament, and so forth, as well as a large work on French architecture. Many of the prints that carry his signature are without doubt not Ducerceau's own works, but done by pupils in his studio.

In the development of French art at this period the so-called School of Fontainebleau is of particular importance. This name is given to the group of artists who from about 1550 were working at the decoration of Fontainebleau and other royal palaces. They were mostly

Italians, at their head being Rosso Fiorentino and Francesco Primaticcio, whom Francis I. had invited to France, but among them were also some native Frenchmen, who joined the Italian artists.

The School of Fontainebleau was a forerunner upon French soil of the School of Raphael and Michelangelo, and exerted an extraordinary influence upon the art of its country. "Exaggeration of form, deliberate straining after effect, entire opposition to simplicity and nature were their characteristic qualities; but with them went considerable technical ability and remarkable skill in obtaining decorative effects." Various painters of this School, such as Antonio Fantuzzi, Léonard Tiry, and Guido Ruggieri, practised line-engraving and etching, while a number of anonymous plates in a similar style show that many other artists, whose names are unknown, were also occupied in reproductive work. Etching and engraving owe no new or lasting impulse to this school. "Their etching was broad in treatment, showing little attention to detail, while the finer and painter-like qualities of engraving were entirely neglected, and the whole importance was attached solely to composition."

A demand for engraved portraits was shown in France during the course of the sixteenth century, and this branch of art, in which French engravers at a later period developed their highest powers, began now to find growing practice and popularity. During the sixteenth century, however, French artists showed little attempt at originality. In their portraits they remained entirely dependent on the Netherlands and on Italy, while in their drawing, as in the technique of their engraving, there is an obvious lack at the outset of the qualities that depend on fixed training and tradition. Mention may be made of René Boyvin and

of the portrait-engravers, Jean Rabel and Thomas de Leu (1560—1620), the latter a fairly skilful imitator of Crispin de Passe and of Flemish originals.

While French engraving during the sixteenth century occupied on the whole a subordinate place, at the beginning of the seventeenth century it was raised by a few great artists to a position of universal importance. The engravers, however, who now come to the front can by no means be considered as belonging to a united school.

Jacques Callot (Nancy, 1592—1635) is an etcher of extraordinary originality. Though he never considered himself a Frenchman, and indeed boasted his origin from Lorraine, he may nevertheless now be most conveniently grouped with the French School. His adventurous youth had given him opportunities for close study of the life and manners of the lower orders. His prints, showing the daily life of the beggars and the rude soldiery of his time, are often ugly in their realism, but his grasp of character, his power of clear draughtsmanship, and his certainty in the arrangement of complicated groups of figures, lend a peculiar value to his works. He etches with a fine and precise line, which, particularly in his more finished plates, gives the effect of burin work. At the same time he possesses extraordinary skill in throwing on to the copper light and spirited sketches. To a certain extent Callot appears to have been influenced by the mannerisms of the Italian artists, among whom he worked as a student; his biblical and historical compositions are unconvincing and unsatisfactory owing to their deliberate aim at classical grandeur. In his grotesque and humorous compositions his imagination rivals that of Breughel and Bosch. His 'Temptation of St. Anthony' ranks as a classical example of abtruse demonology. Where he works from actual life

and from his own observation his fine talent for the realistic reproduction of nature finds its best opportunity of display. Callot's artistic career commenced with a large picture of the annual fair at Florence known as the festival of the 'Madonna della Impruneta,' a plate unsurpassed in its rendering of an enormous crowd. In 1624 the Infanta

Fig. 91. Jacques Callot: From the series of 'The Miseries of War' (detail).

Isabella Clara Eugenia summoned him to Brussels to picture the Siege of Breda, a difficult commission that he executed with complete success, giving a careful topographical view of the fortress and its surroundings, and completing the picture with a lifelike representation of the dense masses of soldiery. His two series of the 'Miseries of War' (fig. 91) give a by no means exaggerated picture of the horrors that attended warfare in Callot's time, and

which he knew only too well from personal experience. He may be counted as one of the pioneers of the new methods that were adopted later with so much success by the Dutch Masters, and may rank among the forerunners of Rembrandt. His work amounts to a grand total of fifteen hundred prints. Abraham Bosse (born at Tours 1605, died at Paris 1678) has much in common with Callot in technique and style of composition. He pictures life among the upper classes, resembling in this respect some contemporary Dutchmen, such as Dirk Hals, from whom he may have learned his art.

Claude Gellée, usually known as Claude Lorrain (born at Chamagne 1600, died at Rome 1682), one of the greatest of landscape painters and the creator of the so-called classical landscape, may fitly be included in the French School, though in actual fact he worked almost entirely in Rome. His etchings, about twenty-seven in number, entitle him to an important place in the history of this branch of art, although not all of his etched plates stand on a level with his paintings. In etching he remained always the amateur, only occasionally taking up the needle, and producing work that was extremely uneven. It is an accepted fact that Claude's first inclination towards etching was obtained from Callot in Nancy, that his earliest experiments belong to the year 1628, and that his friend Joachim von Sandrart, a German painter, first instructed him in the art. His 'Storm at Sea' of 1630 is worked with a fine point, and shows that he already possessed remarkable certainty in obtaining his effect; but his plates of later date display a notable weakness in treatment. His 'Ford' of 1634, broadly and almost crudely etched, is clearly reminiscent of Elsheimer, whose influence had already appeared elsewhere in Claude's work. Akin to

this plate is 'The Rape of Europa,' while in the 'Campo Vaccino' of 1636 there is a strong note of the influence of Callot. To the same year 1636, however, belongs 'The Cowherd' (fig. 92), a fine rendering of some cattle wading through a river, while the cowherd himself is seated on the bank. It is a masterpiece in its suggestion of warm evening light; the only other of Claude's etchings that can stand beside it is his 'Sunset.' After 1637 there was a long interval in his production of etchings, and it was not till 1651 that he again took up his needle. After this date came a series of larger plates—'The Herd in a Storm,' 'Mercury and Argus,' 'Apollo and the Seasons,' and 'The Goat-herd'—prints that rank as important work, and that at times approach the best plates of his first period, though without quite equalling the richness and finish of 'The Cowherd.'

Several of the more important French painters of the seventeenth century used the etching-needle, but only a few of them attempted more than occasional experiments. The art of etching owed no real progress to them, for they limited themselves to the simplest means of expression and seldom aimed at any largeness of effect. Yet their etchings, like genuine drawings, have all the importance of authentic work. One may mention the prints of Gaspar Dughet, Laurent de la Hire, François Millet, Sebastien Bourdon, and others. Jaques Stella found a faithful interpreter in his sister, Claudine Baussonet Stella. Stefano della Bella (1610—1664), although of Italian origin, worked principally in Paris, and may be included in the French School. He was a vigorous draughtsman, who produced delicately handled little prints in the manner of Callot. In some of them, such as his 'View of the Pont Neuf,' he approaches very near his master in the successful distribution of a crowd of small figures.

Fig. 92. Claude Lorrain: The Cowherd.

Of greater importance than their personal work in the field of etching is the influence exercised by the French painters of this period on the art of line-engraving. Schools of engraving came into existence round the

masters of painting in Paris, or under their direction, just as they grew around Raphael and Rubens. In France, however, the engravers were by no means in such close relationship to the painters' studios as they were in the Rubens School. The tendency of French art was towards the great historic style, and the engravers accordingly devoted their talent to the reproduction of the classical compositions of Raphael and other Italian masters of the sixteenth century. A prominent place in this kind of work was taken by Gérard Audran, the most gifted member of a family of engravers who for more than a century worked along the same lines. Audran (born at Lyons 1640, died at Paris 1703) developed a strong and individual style, showing a union of burin work with a clear, telling manner of etching in regular sets of lines, and obtained a vigorous effect by his skill in the harmonious distribution of his composition over large surfaces. His large 'Battles of Alexander' after Lebrun's paintings are his principal work. Before this Audran had produced four large plates in Rome after Domenichino.

Lebrun found his best interpreter in Audran, and in a similar way Vouet owed much to Michel Dorigny, who practised a style of etching which imitated the appearance of line-engraving. The work of Lebrun and Simon Vouet was further reproduced by a number of contemporary engravers, such as Pierre Daret, Gilles Rousselet, and others.

The broad method of line-engraving on a large scale, introduced into Italy by Villamena, and brought to its perfection by Goltzius and his School, found in France its principal exponent in Claude Mellan (born at Abbeville 1598, died at Paris 1688). His technical skill is so extraordinary that the bravura of his style almost

drives into the background his undeniable artistic talent. He expresses form by bold, sweeping lines, without the aid of cross-hatching, and obtains his modelling merely by widening his lines in the shadows and making them finer towards the light. This method of treatment was developed to such a height of confident skill as to enable him

Fig. 93. Claude Mellan : Portrait (detail).

to undertake, in a 'Veronica's Handkerchief,' to render the head of Christ in a single spiral line, starting from the tip of the nose. Quite apart from a *tour de force* such as this, Mellan in his peculiar style obtained effects that lend lasting value to his work. This is shown by his large portraits, often half life-size, and by 'St. John the Baptist in the Wilderness,' 'Jacob and Rachel at the Well,' after Tinto-

retto, etc. Particularly free and spirited are many of his smaller portraits (fig. 93). Owing to his long period of activity, lasting till the end of the seventeenth century, Mellan towards the close of his career stands among his contemporaries in France as a survival of an antique style.

The reign of Louis XIV. inaugurated for French line-engraving a period of prosperity that only came to an end with the Revolution. This long-lasting progress was caused and maintained by the popularity which the engraved portrait began to find in France. When the schools of engraving in the Low Countries fell into decay France entered on their inheritance, and it was particularly in the province of portrait-engraving that the French School now won the command which for a long time it upheld with such brilliance. It must be admitted, however, that French engravers lacked the freshness and simplicity of the northern artists; in portraits their principal concern was to give an air of distinction and importance to their sitter, as though detached entirely from the actuality of his everyday appearance.

Passing over Claude Mellan, who represents a tendency that remained without any direct following in France, one may put at the head of the French portraitists Jean Morin (born in Paris before 1590, died 1650), a pupil of Philippe de Champagne. He used a combination of etching and engraving, and expressed the modelling of flesh by means of etched dots, obtaining a rich, painter-like effect, as is shown in his portrait of Bentivoglio after Van Dyck, and that of the printer, Vitré. By no one was the influence of the engraving of the Low Countries brought to bear on French art with greater success than by Gérard Edelinck, of Antwerp (born 1640, died in Paris 1707). He was a pupil of Cornelius Galle, and absorbed also from Poilly

something of French elegance of execution. His innate talent, and the element in him of northern style, enabled him to surpass his Paris contemporaries in vigour of drawing and freshness of conception. Edelinck is rightly classed among the greatest masters of the burin. He seems to have quickly reached the height of his power, and to have

Fig. 94. Gérard Edelinck: 'The Penitent Magdalen' after Lebrun (detail).

maintained his skill without any visible weakening throughout his life, in the course of which he produced almost four hundred plates. Among the engravings, some of them very large in size, which Edelinck executed after the Old Masters, the best known are 'The Holy Family' after Raphael, and the 'Knights Fighting' of Leonardo, from a copy of Rubens, particularly valuable as the single existing

record of at least one portion of a lost original. Edelinck's style lent itself more readily to the interpretation of the work of Lebrun than to the reproduction of Old Masters, and Lebrun's 'Family of Darius' and 'Penitent Magdalen' (fig. 94) were translated by him into masterpieces of sympathetic engraving. His fame, however, rests especially on his portraits after Philippe de Champagne, Largillière, Rigaud, Lebrun, and after his own drawings. Fine perception of form, harmony, and compactness of execution, powerful but unobtrusive technique—these are qualities equally displayed by almost all Edelinck's portraits. The portraits of Philippe de Champagne, Nathanael Dilger, John Dryden, and Martin Desjardin, deserve perhaps the first place among his works. He has given permanence to the features of almost all the distinguished personages who were attached to Louis XIV's court. The King's portrait at different periods of his life was engraved by Edelinck no fewer than fourteen times, often on a very large-sized plate.

Robert Nanteuil (born at Rheims 1623, died at Paris 1678) is the most noteworthy representative of that style of portrait-engraving which may be distinguished as specifically French. Originally a poor craftsman, he showed his first signs of talent when he became an engraver of portraits. He began by imitating Mellan's broad style, but soon forsook it to become an avowed follower of the Rubens School. On this basis he built up his individual style, which is remarkable for its harmony, softness, and brilliance of effect. Against a simply treated background in an equally simple border his heads and half-lengths stand out with distinction and repose. Van Dyck is here his master. He devotes particular care to the costume, which is duly subordinate but finely calculated to give

Fig. 95. Robert Nanteuil: Portrait of Nicolas Foucquet (detail).

prominence to the head, on which the engraver concentrates his entire skill. Nanteuil is a master in his treatment and his modelling of flesh, which he expressed by a system of delicate lines running off to a sharp point. In most cases

Nanteuil engraved his own drawings, made from the life. His portraits (fig. 95) were considered absolutely true to nature by his contemporaries, and to us also they bear an aspect of convincing truth, if we overlook the straining after effect which is peculiar to the French art of the time. Nanteuil much more frequently engraved portraits of men than of women; those of Pomponius de Bellièvre, Jean Loret, and the Marquis of Castelnau, count among his most important prints. In his attempt to engrave portraits of life-size, or larger, he was unable to triumph over the limits that the nature of engraving itself imposes; yet in his life-size bust of Louis XIV he made his burin serve for the production of a most remarkable work.

The brothers François and Nicolas de Poilly of Abbeville rank in importance along with Edelinck and Nanteuil. François (born 1622, died in Paris 1693) received his training in Italy, where he worked after Italian masters. During his later residence in Paris his engravings were mainly portraits, executed in a sparkling, but somewhat dry style. He was surpassed by his younger brother and pupil Nicolas (born 1626, died in Paris 1690), whose handling was extraordinarily clear and precise. The latter's portraits are as a rule skilful and pleasing, but fail to give expression to the finer traits of character.

The brothers Poilly laid too much stress on the technical side of engraving, but by Antoine Masson (born at Louvry 1636, died at Paris 1700) technique was still more strongly accentuated. For his vigorous burin work he may almost be placed beside Goltzius, but his narrow artistic outlook and his early training as a goldsmith lend a somewhat mechanical air to his work. One cannot, however, help recognising the merit of such portraits as those of Guillaume de Brisacier and the Duchess of Guise; while his most

important piece of work, 'Christ at Emmaus' after Titian, is a remarkable interpretation of the Venetian master's painting.

Pieter van Schuppen (born at Antwerp 1623, died 1702) came to Paris at the same time as Edelinck, and along with him is the most prominent representative of the school of engravers from the Low Countries, who partly adapted themselves to the demands of French taste, and partly impressed their own personality on French art. Van Schuppen won his chief success as an engraver of portraits, his work being broad and the tones skilfully rendered. Akin to him is his somewhat younger fellow-countryman, Nicolas Pitau. Mention must also be made of the French engravers, Jean Lenfant, Antoine Trouvain and Jean Louis Roullet.

While portrait-engravings have handed down the outward appearance of almost every person of importance in the France of Louis XIV and Louis XV, these are supplemented to some extent by magnificent plates of large size, such as the 'Oath of Louis XV at his Coronation,' which serve to record the historical events, ceremonies, and festivities of the period with the utmost exactness of costume, surroundings, and all accessories. Another feature of the time was the popularity of Almanacks, consisting of a printed sheet containing a calendar for the year enclosed in a most richly engraved border, often of enormous size. Similar to these are the academical Theses, records of the exposition of some learned treatise, whose text is displayed on sheets surrounded by all manner of engraved allegorical decorations and devices. Among many inferior engravers some artists of repute such as Edelinck and Nanteuil worked on such theses, the plates for which, owing to the costliness

of their production, were frequently made to serve for more than one occasion.

The extraordinary activity in architectural work and the keen interest taken in all the ornamental arts gave rise to magnificent publications with large engravings picturing royal buildings and their decoration. Engraved ornament found a distinguished exponent in Jean Lepautre (Paris, 1618—1682), who etched his own and others' designs in a soft, easy and fluent style, with such inexhaustible fertility that he left over two thousand plates. His contemporary, Jean Berain, was more a follower of the classical school, and made designs in the style of Raphael's Loggie.

With Louis XIV originated the idea of producing a royal publication on an unprecedented scale, comprising engravings of all the important works of art of his own and earlier times, the paintings in the royal palaces, the palaces themselves, the royal gardens, and also the principal public buildings. The plan never reached finality, but the plates which were collected for the purpose served as the foundation of the Chalcographie du Louvre, an institution intended for the promotion of engraving and for the control of the printing and publication of engravings of national interest or importance. This institution has survived to the present day, and still pursues essentially its original aims.

No noticeable change came over French engraving with the turn from the seventeenth to the eighteenth century. The tradition of the old century lived on into the new without at first showing any sign of weakness. On comparing the total results of both periods, however, we arrive at the conclusion that the seventeenth century was a period of more actual strength and originality, while in

the eighteenth century a happy knack in the production of pleasing effects too often took the place of genuine artistic power. The foreign strain, which French engravers had introduced from the Low Countries in the seventeenth century, was now lacking. The French School began to assume the command, and brilliantly maintained its high position until the advent of the grave political catastrophes that marked the close of the century. English art alone stood aloof and independent from the art of France.

During his short life Antoine Watteau (1684—1721) was the creator of paintings which placed before the eyes of the aristocracy of his time an idealised picture of their daily life; and in the reproduction of these paintings engravers found a profitable task. Watteau founded no school of engravers in the sense that Rubens did, but nevertheless his pictures served as a source of inspiration to a group of engravers who worked around him. As a school they followed mainly the track marked out by Gérard Audran. The main lines and essential features of the picture are first put in with definite sets of firm and clear-etched lines, and the intermediary passages are tenderly filled by the burin with fine expression of tone. The immediate pupils of Gérard, such as his nephew, Benoit Audran, and Nicolas Henry Tardieu, are the most important of the Watteau engravers. Tardieu in particular had a remarkable gift for happily expressing the silvery atmosphere of the master's painting (fig. 96). 'The Embarkation for Cythera,' which conveys with surprising success the romantic charm of the original, may rank as his principal work. Benoit Audran is another noteworthy interpreter of Watteau, but the general effect of his plates is not so sparkling or fine. Close to him in style come Laurent Cars and Pierre Aveline, while other members of

the group are Nicolas de Larmessin, Charles Nicolas Cochin the elder, and Michel Aubert. The central point of interest in the engraved work after Watteau lies in the scenes from the life of the court and the aristocracy, the

Fig. 96. Nicolas Henri Tardieu : 'A Picnic' after Watteau (detail).

so-called Fêtes Galantes, taking place against a background of park or landscape scenery; and just as Watteau was a fine landscape painter, so in their treatment of landscape his engravers show particular skill. Every portion of Watteau's work, his ornamental designs, his drawings and

his sketches, were reproduced by engraving. One of the painter's admirers, the collector Jean de Julienne, produced a magnificent edition of the collected prints after Watteau by the artists mentioned and by other engravers, such as Louis Surugue, Jean Philippe Lebas, Bernard Lepicié, etc. The drawings of François Boucher were also transferred to copper by the Comte de Caylus and by Julienne himself.

Watteau's followers, Lancret and Pater, had comparatively small influence on engraving; on the other hand, the principal painters of genre pictures of middle-class life, Jean Siméon, Chardin, and Jean Baptiste Greuze, gave no little employment to the engravers of their time. Greuze's manner was particularly well rendered by Jean Jacques Flipart in a combination of etching and line-engraving.

François Boucher's compositions were extensively reproduced by the same artists who had previously worked after Watteau. The landscape painter, Claude Joseph Vernet, also opened up a fertile field for a number of engravers in the reproduction of his large paintings, which were so highly treasured at the time of their production. The most important of the many engravers after Vernet is Jean Joseph Balechou, whose best work is Vernet's famous piece 'The Storm.'

The reproduction of paintings by the Old Masters formed a large portion of the work of French engravers during the eighteenth century. They engraved not only the pictures of the classical Italian Schools, already well known in print form, but also those of seventeenth-century Dutchmen, and especially the work of genre painters such as Terborch, Netscher, Teniers, and Wouwerman. Philippe Lebas' fine choice of means and skill of execution made him a particularly successful interpreter of Wouwerman's work.

Hyacinthe Rigaud and Nicolas de Largillière, the principal portrait-painters of the period, exercised far-reaching influence on portrait-engraving, which still remained the main province of engravers' work.

For almost a century the lead among the portraitists was taken by the Drevet family of engravers—Pierre Drevet (1663—1738), his son Pierre Imbert Drevet (1697—1739), and his nephew Claude Drevet (about 1705—1782). Pierre Drevet's talent descended unweakened to his son, and appeared again, though with some loss of vigour, in his nephew. The Drevets worked with the burin only in a style resembling that of Nanteuil, yet Pierre and Pierre Imbert surpassed in their engraved work all the painter-like effects that their predecessors had obtained. They not only worked with great precision and delicacy, but in the rendering of the actual texture and material of natural objects they obtained varieties of tone and methods of expression that were hitherto unknown. Flesh, silk, lace, fur, are rendered by them with realistic exactness, and at the same time the whole effect is absolutely harmonious (fig. 97). Pierre Drevet's talent seems to have reached its full completion in 1696 with a portrait of 'Antoine Arnauld'; his portrait of Colbert in 1700 shows him at the very summit of his art. Drevet, however, was strictly dependent on the paintings which fell to him to engrave, and his prints accordingly have an uneven value corresponding to that of the pictures on which they are based. The principal works of his later period are the full-length portraits of Louis XIV and Louis XV after Rigaud.

Pierre Imbert Drevet began his career by engraving after Lebrun; in 1718 he finished a small plate engraved with extreme daintiness and skill, showing 'Bishop Fressan

Fig. 97. Pierre Drevet: Portrait of Robert de Cotte (detail).

kneeling before the Madonna'; in 1723 he completed his portrait of Bossuet after Rigaud, perhaps the finest of all the engraved portraits of France, and in the following year his almost equally excellent portrait of Cardinal Dubois.

Claude Drevet followed the style of his uncle and of Pierre Imbert, though with less successful results. By sedulously maintaining the traditions of the Drevet family he exercised considerable influence on the artists, such as Daullé, who surrounded him. Claude Drevet in his earlier days also engraved after Lebrun, and took part in the execution of the large plate picturing the 'Anointing of Louis XV at Rheims.' The rare union of skilful technique and genuine artistic feeling which distinguishes the works of the two older Drevets does not appear in the work of Claude or any other of their successors. Too much stress came to be laid on the technical rendering of externals and accessories, frequently resulting in metallic hardness. This fault mars the work of otherwise skilled engravers such as Jean Daullé (1703—1763) and Jean Joseph Balechou (1719—1764).

In the domain of pure burin work the master of most influence during the latter part of the eighteenth century is Georg Wille (born near Giessen, 1715; died in Paris, 1807). His great talent in the technical side of engraving deceived his contemporaries, and hides in a remarkable manner his lack of genuine training and of true artistic feeling. In his youth Wille came to Paris self-taught, and remained there during his whole life. He lays his graver-lines with painful clearness, adapting them with scrupulous care to the nature of the object he represents. His drawing accordingly is dry and lifeless, but the outward perfection of his work assured him of his position as a

valued master and teacher almost to the end of his life. To his numerous followers Wille set the example of striving above all for absolute regularity in the laying of engraved lines with almost mechanical exactness; and it

Fig. 98. Georg Wille: 'Boy blowing Soap Bubbles,' after Caspar Netscher (detail).

was this influence that helped in no small degree to the decline of the art of line-engraving. Wille reproduced several pictures by Netscher (fig. 98), Mieris, G. Dow, etc. One of his most famous plates is the 'Paternal Advice,'

after Terburg, in which the sheen of the silk dress worn by the lady standing in the foreground is rendered with admirable truth. Wille often engraved paintings by C. W. E. Dietrich, whom he held in high esteem. Among other excellent plates may be mentioned his portraits of Frederick the Great after Pesne and of Saint-Florentin after Tocqué.

In opposition to Audran and the engravers of the Watteau School Wille represents the firm principle that recognises the burin as the only suitable tool for the engraver. His successors worked in the same spirit as representatives of a tendency bound to become classical. Through pupils and sons of pupils the influence of Wille has lasted on into our own time.

Wille's younger contemporary, Jean Massard (1740—1822), worked under his influence, but with much greater softness of treatment, and his 'Broken Pitcher' after Greuze is reminiscent of Drevet. Massard's 'Death of Socrates' after David may rank as a pattern of right interpretation of the classical school of painting.

Jean Guillaume Bervic (1756—1822) combines the best qualities of Wille with considerably greater freedom of style. After an unimportant original he engraved his famous portrait of Louis XVI, indisputably a masterpiece of French engraving of the second half of the eighteenth century. In their own kind his 'Education of Achilles' after J. B. Regnault, and his 'Deianira' after Guido Reni, deserve to become classical. During his long life Bervic produced only fifteen plates, and by his slow manner of engraving he inaugurated the laborious style, utterly hostile to all artistic freshness, which has since become familiar in line-engraving. Bervic's pupils Paolo Toschi, Louis Henriquel-Dupont, and Raphael Urbin Massard,

son of the elder Massard, were the principal engravers in the first half of the nineteenth century. Another of Wille's pupils, Pierre Alexandre Tardieu (1756—1844), was distinguished as an engraver of portraits (among them Marie Antoinette as a Vestal, Barras, etc.). Tardieu's pupil, Auguste Boucher-Desnoyers (1779—1857), upheld the tradition of the French School of the eighteenth century in his polished and sparkling style, and the school which he formed lasts to our own time.

Independent of Wille, but with an art related to his, is Jacques-Firmin Beauvarlet (1731—1797), who has a happy knack of concealing spiritless drawing by means of refined and sparkling execution. His plates are after Boucher, Fragonard, portraits of Clairon, Mme Du Barry, etc.).

The art of miniature painting, principally of portraits, in enamel and in water-colour, that flourished during the eighteenth century, gave the engravers an opportunity of testing their skill in the execution of minute details. Goltzius and the brothers Wierix had to a certain extent set the example in their small portraits. The most distinguished of these little masters of engraving is Etienne Ficquet (Paris, 1719—1794), who was a pupil of Georg Friedrich Schmidt during the latter's residence in Paris, and who combined in a remarkable measure purity of technique and artistic feeling. His work is in no way thin or worried, but absolutely free, and apparently never carried to particular finish. It may perhaps be characterised as the execution of Nanteuil or Drevet on a much smaller scale. In minute work Ficquet is surpassed by an amateur, Jean Baptiste Grateloup (Paris, 1735—1817), whose nine portraits, a few inches in size, are marvels of their kind. To the same group of little masters belongs Pierre Savart.

In comparison with line-engraving etching is of only secondary importance in the French art of this period. We have, it is true, etchings by almost all the French painters, but their technique remains simple and undeveloped, and the work of the period wins little admiration. By Watteau are some delicately etched studies of single figures; Boucher etches partly after Watteau, and

Fig. 99. Jean Honoré Fragonard: From the set of Satyrs at Play (detail).

partly after his own compositions; by Nattoir are some hastily executed groups of children. Honoré Fragonard (1732—1806) [fig. 99] was inspired to etch by Tiepolo, and beside some hasty sketches he executed some careful plates, such as 'The Lovers in the Cupboard,' etc. Pierre Parrocel etched after Subleyras and from some of his own compositions in the contemporary Italian manner, like his father, Joseph Parrocel, the battle-painter, who founded his

style on that of Salvator Rosa. Jean Baptiste Oudry (1686—1755) etched hunting-scenes and animal pieces in a hard but vigorous style. The illustrations of the large folio edition of La Fontaine's "Fables" are for the most part excellently reproduced by Tardieu, Aveline, Cars, Lebas, and others, from Oudry's drawings.

In the second half of the century Jean Jacques Boissieu (1736—1810) worked with perseverance and success as a painter-etcher in Lyons. Originally basing his style on that of Adrien Manglard (d. 1760), an etcher of seascapes, he afterwards developed a distinct manner of his own. Sometimes he reproduces pictures by Ruisdael, Van de Velde, etc., but as a rule etches with a fine needle crisply drawn and cleverly bitten subjects from his native surroundings or from Roman landscapes. His successful genre pictures (fig. 100) are on the whole fewer; but, like his landscapes, they show a pictorial sense rare at this period; he frequently calls in the assistance of the roulette. His most important works, 'Aquapendente,' 'The Arch of Titus,' 'The Coopers,' 'The Great Charlatan,' date from the beginning of his seventieth year.

Jean Pierre Norblin (1745—1830) worked for many years as director of an Art School at Warsaw, and, like his German contemporary Dietrich, endeavoured to revive the methods of Rembrandt. He has at his disposal an unusual amount of technical dexterity, and his plates, in which he reproduces his own compositions or originals ascribed to Dietrich and Rembrandt, are worked with a fine point and display genuine artistic spirit throughout. After his return to Paris in 1789 his art work was of no further importance.

At this point must also be mentioned Dominique Vivant Denon (1747—1825), an amateur of considerable talent

Fig. 100. Jean Jacques Boissieu: The Village School (detail).

and surprising technical versatility. His love of art made him conversant with works of the most different schools. He was particularly influenced by the painters of the Netherlands — he reproduced, for instance, Potter's famous 'Bull' in a folio-sized print—distinguishing himself generally by his command of etching on plates of the largest size. Denon was Director of the Musée Napoléon in Paris.

Jean Duplessi-Bertaux (1747—1813) works with a fine needle on the copper, drawing cleverly treated military scenes and small figures. He has been compared on this account with Callot, but is perhaps most closely akin to his German contemporary Chodowiecki.

Genuine painter-etching was less practised in France than that manner of work which approaches very nearly to the treat-

ment and style of line-engraving in its mechanical regularity. Engravers of the Watteau School had already attempted to supplant the burin with the etching-needle; and later engravers attained this object to a more complete extent. Augustin de Saint-Aubin (1736—1807) had inherited from his father a crisp style of drawing and a talent for keen observation. Saint-Aubin's etchings often appear like engravings delicately worked throughout with the burin, though only the finishing touches, a sort of final polish, were given to them with the burin. Augustin de Saint-Aubin etched after Greuze, Boucher, the illustrator Gravelot, and after his own designs, in which he ennobles the affectation of the so-called "estampes galantes" by his own grace and charm. A large number of portrait-heads of distinguished contemporaries were executed by him with indefatigable industry. Like him in talent, but with higher qualities at his command, is Jean Michel Moreau (1741—1814), extremely clever in his grasp of dramatic situation and of character, and a past-master of delicate work with needle and burin. A good example of his talent are his fine illustrations to the first volume of the "Chansons" by Jean Benjamin Delaborde (fig. 101).

Moreau's greatest importance lies, perhaps, less in his own engravings than in the large number of charming compositions reproduced from his designs by engravers who adapted themselves closely to his style, such as Noel Lemire, C. and H. Guttenberg, and Jean Baptiste Simonet. In the "Monuments pour servir à l'Histoire du Costume en France" we find Moreau and a Swiss painter, Sigismund Freudenberger (Freudeberg), contemporary with him in Paris, working together in the pictorial illustration of aristocratic life, every disturbing influence being carefully smoothed away, just as Watteau depicted the

social life of the same people's grandparents at the beginning of the century.

A group of artists, with Jean Michel Moreau among the chief, took an active part in the production of book-illustrations. In the eighteenth century line-engraving

Fig. 101. Jean Michel Moreau (the younger) : The Toilet.
(From Delaborde's "Choix de Chansons," Paris, 1773).

plays a part, like that of the woodcut in the sixteenth century, but with other motives. The literature of society had to make its appearance in an artistic guise ; numerous illustrations are scattered throughout elegant volumes ; vignettes decorate the beginning, and so-called 'culs-de-

lampe' the end of the chapters. Although it was not unusual during the seventeenth century to publish books with copper-plates, yet the French illustrated books of the eighteenth century form a group of peculiar individuality. The change of manners, marked outwardly by the disuse of the great periwig, may be observed both in art and literature, and in the union of both offered by illustrated books. In the illustrations by Claude Gillot (1673—1722), a pupil of Watteau, to the "Fables" of Huard de La Motte, 1719, the new fashion and the new style of eighteenth-century books make their first appearance; and in so far may Gillot be called the father of French eighteenth-century illustration. Illustrations soon came into vogue, and won a power with which writers and artists had to reckon. Pictures produced by favourite artists and engravers were essential to the success of a new book. Authors of the high position of Voltaire and Rousseau were glad to lend their assistance to the most successful artists, and the literary success of Restif de la Bretonne or of a Dorat depended to no small degree on the beauty of the editions in which their poetry appeared. As a rule the designers of the illustrations were engravers and etchers as well, and acted as such, but in most cases they supplied the original designs only, which were reproduced by professional copper-engravers. These last not infrequently possess astounding technical dexterity, but are nevertheless only artists of second rank, and engraving receives no new impulse from their work. The nature of their task offered them no opportunity for the display of originality, and they can be separated from one another only by the degree of finish and neatness with which their work is executed. Among the most prominent of those engravers of illustrations whose work falls in the second half of the

eighteenth century may be mentioned Emanuel de Ghendt, Joseph de Longueil (fig. 102), Charles Etienne Gaucher, Nicolas de Launay, Nicolas Ponce, etc.

In order to estimate fairly the worth of French eighteenth-century illustration, the work of the engravers must be considered in connection with that of the illustrators.

One of the most prominent illustrators is Hubert François Gravelot (1699—1773). Among his most remarkable

Fig. 102. Joseph de Longueil after P. C. Marillier. Vignette from Dorat's "Fables," Paris, 1773.

works, distinguished for charm, originality and vigour, are the illustrations for Rousseau's "Nouvelle Héloise," the "Contes Nouveaux" of Marmontel, the "Decameron," etc.

Extraordinarily inventive, full of spirit, but at the same time more superficial than Gravelot, is Charles Eisen (1720—1778). The costly adornment of Durat's "Fables" and his 'Baisers,' of Montesquieu's "Temple de Cnide," of Voltaire's "Henriade," is the work of this gifted artist, who finally came to ruin amid the wanton laxity to which he so frequently lent his talent.

Pierre Philippe Choffard (1730—1809) shows masterly invention in the design of little vignettes and culs-de-lampe, often tenderly etched by his own hand. Another clever "little master" with a most dainty style is Clément Marillier. In his firm and elegant manner Moreau illustrated Delaborde's "Chansons" and an edition of the works of Rousseau. Great undertakings, such as the edition of Ovid's "Metamorphoses," translated by the Abbé de Banier, and appearing from 1767 to 1777, gave employment to almost all the principal illustrators and engravers of Paris. In this book we find a union of Boucher, Eisen, Gravelot, Moreau, as draughtsmen; Binet, Duclos, Le Mire, Massard, Ponce, Longueil, Saint-Aubin and many others, as engravers. The enormous number of large and small volumes produced at Paris—often on account of their contents bearing the name of a fictitious place of publication—gives us an idea of the absorbing love for illustrated books which from Paris spread to most of the civilised world.

A reaction against the tendency indicated by these illustrated picture-books began in the last ten years of the century. Joseph Marie Vien and Jean Jacques Françoise Lebarbier represent the artistic side of the movement, which was supported by David (Lebarbier's illustrations to Racine appeared in 1796). Of the still living representatives of the earlier, somewhat lax manner, Michel Moreau attached himself to the new movement with the greatest sincerity, but at the sacrifice of his art. With Prudhon's designs for P. J. Bernard's "L'Art d' Aimer" and for the "Daphnis and Chloe" of Longus (1800) the new idealistic art took firm possession of a province on which the French spirit of the eighteenth century had printed its character of careless love of pleasure.

VI

ENGRAVING IN ITALY DURING THE SEVENTEENTH AND EIGHTEENTH CENTURIES

ETCHING made its first appearance on the stage of Italian art at a time when Italian painting was still living on the inheritance left by the earlier great masters. Part of this inheritance was a certain facility and largeness of idea, which found corresponding expression by means of etching.

Etching was first acclimatised in Italy by Francesco Mazzuoli, called Parmigianino (Parma, 1503—1540). If we put aside some doubtful etchings, his original work with its affectation of breadth and fluency is coarse and unpleasing to the eye (fig. 103). Andrea Meldolla, who may be identified as Andrea Schiavone (1522—1582), Titian's pupil and assistant, etched Parmigianino's designs in a soft and painter-like style. On the whole the Venetian School preserved its natural character longer than Parmigianino and other followers of Correggio. From the Venetians who were working about the middle of the century, we may single out Battista dell' Angelo Veronese, called del Moro, working at Venice about 1540, and the engravers and etchers Giovanni Battista Fontana and Giulio Fontana.

Federigo Barocci (born at Urbino 1528, worked mainly

at Rome, died 1602) surpassed every one of his Italian contemporaries in the art of making his etchings charming and effective. He produced, however, only a small number of plates, and his example found at first no followers among his fellow-countrymen. Barocci's etched 'Annunciation' (fig. 104) rivals his best paintings

Fig. 103. Francesco Parmigianino (Mazzuoli): The Entombment (detail).

in fineness of effect, and, in spite of a method of treatment that hardly wins our sympathy to-day, may be counted as a masterpiece of etching.

In line-engraving the School of Marc-Antonio, apart from the engravers of Mantua, could boast only a few straggling adherents in the latter half of the sixteenth century, the most noteworthy among them being Martino

Rota, of Sebenico, who worked between 1558 and 1586. There is something of Netherlandish influence in his fine and pleasing technique. Among the enormous crowd of mechanical engravers who were now engaged in reproducing the paintings of their contemporaries and of older masters, only a few stand out as of particular importance. Even

Fig. 104. Federigo Barocci: The Annunciation (detail).

the appearance of a master of engraving like Agostino Carracci (born at Bologna 1557, died at Parma 1602), though his influence passed far beyond the bounds of Italy, was insufficient to raise Italian engraving to any permanent greatness. Carracci, as though to maintain his position as the exponent of monumental dignity in painting, introduced a large style of engraving (fig. 105) absolutely

opposed to the minute precision of the later Little Masters of the northern schools. Carracci strove to attain neither any illusion of colour nor brilliance of technique. His method consisted of simple cross-hatchings with the lines laid broadly, following the contours of the form to be expressed, and swelling out to greater width in the

Fig. 105. Agostino Carracci : St. Jerome (detail).

shadows. In addition to much original work he also engraved after Titian, Paolo Veronese, and other masters whose style was related to his own. Agostino's brother, Annibale Carracci (1560—1609), made only a few amateurish experiments in etching and engraving. Agostino's true follower is Cherubino Alberti (1553—1615), who in his own light and easy style made some excellent reproductions

of the paintings of Rosso, Caravaggio, Zuccaro, and similar masters. Alberti appears, however, to more advantage when he places his own compositions on the copper. Francesco Villamena (1566—1622?), in spite of a certain hastiness of execution, is a still more remarkable engraver for this period. Apparently a pupil of Cornelis Cort at Rome, he works in a light and not unpleasing style, frequently giving little more than outlines with only slight indications of modelling. Such isolated engravers as still worked for the genuine advancement of their art could not check the decline of line-engraving in Italy. The retrogression of the art becomes more and more definite, till in the seventeenth century Italian line-engraving is scarcely worthy of mention as an artistic process.

With the decline of line-engraving in Italy seemed to come increasing activity in etching, and increasing fertility in the artists who employed this method. Among the most zealous adherents of etching were the artists of the Bolognese School. Among the etchers of the time we find almost all the known names in the School of Bologna, as well as several artists, often very prolific, who are either quite unknown or else play a very unimportant part as painters. As a general rule, Italian etchings of the seventeenth century are freely and lightly sketched on the copper. Every means of producing an artistic effect, the expression of tone by successive bitings, the addition of work with the dry-point, all the various methods of obtaining finish, were almost entirely unknown or rejected. Looked at as a whole, the Italian etchings of this time are little else than drawings of an extremely sketchy nature reproduced in the simplest way by means of a copper plate. Italian painter-etchers made not the slightest effort to raise etching to importance as a distinct and

independent branch of art, as was the case in the Low Countries.

Of the more important artists of the Bolognese School may be mentioned as etchers: Guido Reni, Francesco Albani, Domenichino (Domenico Zampieri), Guercino (Giovanni Francesco Barbieri), Giacomo Cavedone, Elisa-

Fig. 106. Carlo Maratta : Betrothal of St. Catherine (detail).

betta Sirani, Maria Canuti, Giovanni Battista Mola, Carlo Maratta (fig. 106), and the landscape etcher, Francesco Grimaldi.

A comparatively important influence was exercised even beyond the limits of Italy by Antonio Tempesta of Florence (1555—1630), whose numerous etchings of all manner of subjects travelled all over the Continent. They are a

little cold and mechanical, but the liveliness of the scenes they depict and a certain natural truth of composition won much popular approval.

The Neapolitan School gave birth to two distinguished etchers, Giuseppe Ribera (1588—1652) and Salvator Rosa (1615—1673). Ribera's plates (fig. 107), with their powerful, spirited drawing and their harmonious treatment, indisputably reach the high-water mark of seventeenth-century etching in Italy. Salvator Rosa worked with a fine point and depicted mythological and classical subjects with a fresh and vigorous sense of design. He is also noteworthy as an etcher of groups of peasants and brigands, like those which he introduced into his paintings.

Fig. 107. Giuseppe Ribera: Bacchanal (detail).

A distinct personality among Italian etchers is Giovanni Benedetto Castiglione (born at Genoa 1616, died at Mantua 1670). While living at Genoa he came into contact with Van Dyck, and as a result based his style on that of the northern etchers. In his biblical and mythological compositions he imitated Rubens, and also executed a series of studies of male heads in the manner of Rembrandt. Somewhat akin to Castiglione is Bartolommeo Biscaino (1631—1657).

The eighteenth century witnessed the introduction of fresh elements in Italian art. In painting, as in etching and engraving, new and original talent began to appear. Our modern sympathies are on the whole much more attuned to the principles of this new movement than to

Fig. 108. Salvator Rosa: Group of Warriors (detail).

those of seventeenth-century Italian art. Etching, indeed, was practised by only a few artists, but it showed distinct refinement of technique and a more decided appreciation of tone and pictorial effect.

In Giovanni Battista Tiepolo (born at Venice 1696, died at Madrid 1770) the best qualities of the older Venetians

seem to have again sprung into life. Tiepolo's style of painting, with its bright and cheerful effects, its sense of light and air, is reflected in his fifty-six etchings, freshly and daintily handled throughout. The principal one

Fig. 109. Giovanni Domenico Tiepolo : Bacchante (detail).

among them is an 'Adoration of the Kings,' of folio size and full of figures. Tiepolo's son and assistant, Giovanni Domenico Tiepolo (1726—1804), placed on the copper a number of his father's compositions, working in his father's style. The younger Tiepolo's numerous plates are as

light, sparkling, and original as those of the elder, though carried to further finish and more depth of tone (fig. 109). In the history of art there are few instances of the principles of a master's painting having found such exact expression in his etchings, as was the case both with the older and the younger Tiepolo.

An almost new field of art was opened by the Italians of the eighteenth century in the application of etching to architectural views. In this connection the first place is due to Antonio Canale, called Canaletto (Venice 1697—1768), whose etchings deserve the same appreciation that his pictures have always found. At times he etches with a light touch in a close and tender technique, at times his plates are strongly and deeply bitten; but in every case he has the power of rendering the clear perspective and the soft atmosphere of Venice with a style that is unaffected, apparently very simple and extraordinarily delicate (fig. 110). Canaletto may have been first prompted to take up etching by his master, Luca Carlevariis (1665—1734), who had produced a series of finely etched views of Venice.

Canaletto's pupil and nephew, Bernardo Belotto (born at Venice 1720, worked at Dresden and elsewhere, died at Warsaw 1780) followed in his master's steps as a painter and etcher. He was, however, no mere imitator, but an artist of decided individuality, the result possibly of the fact that he worked mainly in the north. Looking at his prints, one's eyes are refreshed by the forceful precision of of the drawing and the masterly handling of the planes of perspective. Belotto etched coarsely in firm, vigorous lines. His views of Dresden are genuine masterpieces, not only for their topographical correctness and their clever rendering of architecture, but also for their reflection of

local colour and atmosphere. It is a remarkable fact that Italy produced at the same time several other etchers who were distinctly related in style to Belotto, but who worked quite independently of him—among them the two Piranesi, Giovanni Battista (born 1721 ?, died at Rome 1778), and

Fig. 110. Antonio Canale (Canaletto): View in Venice (detail).

his son, Francesco (born at Rome 1748, died at Paris 1810). The elder Piranesi, originally trained as an architect, found his *milieu* in the picturing of ancient Roman buildings and ruins. In his certainty and precision of line he is akin to Belotto, but not content, like him, with

simple and straightforward rendering of nature, he clothes reality with massiveness of form, grandeur of effect, and mystery of light and shade. Many of Piranesi's prints are daring experiments with the technique of etching, and have almost the effect of a powerful decorative painting. He obtains in his etchings a remarkable richness and depth of tone, produced by continuous bitings and by various technical processes, which he must have preserved as a secret. Skilful printing, moreover, played an important part in giving artistic effect to Piranesi's prints. The younger Piranesi worked with his father and followed his style so closely that their work can scarcely be distinguished.

Line-engraving in Italy during the eighteenth century received a new impulse, yet the work of the engravers of the period is characterised by unambitious correctness rather than by originality and artistic freedom. Marco Pitteri (1703—1786) opened up new paths, but had no followers. Pitteri covers his plate with sets of slanting or vertical lines running evenly and in parallel directions over all the forms he wishes to render; and these lines he widens here and there into irregular swellings accentuated by dots, thus producing modelling, light and shade—a method of engraving somewhat akin to that of Claude Mellan in his famous head of Christ on 'Veronica's Handkerchief.' Pitteri, who never engraved his own designs, obtains in many of his usually large plates a soft and pleasing effect.

The majority of Italian engravers in the eighteenth century were occupied in reproducing the works of the old masters. To some extent they inherited this from France, for French engravers from the seventeenth century had been occupied in reproducing classical examples until French art found for them a fresh field.

Among the so-called classical engravers of this period in Italy the leading part was played by Giovanni Volpato (1738—1803), who worked originally in Venice, and later in Rome, where he was the founder of a large and fruitful School. His reproductions of Raphael's work, and particularly his prints after the frescoes in the Stanze of the Vatican, established Volpato's fame. This fame, however, rests far more on the spirit and importance of the compositions that inspired the plates than on the art of the engraver. His style is not lacking in external grace. His execution is soft, but spiritless and conventional, while his insipid drawing is never fair to the originals, least of all in the heads. Volpato also engraved Raphael's frescoes in the Loggie of the Vatican, 'The Entombment,' 'The Madonna della Sedia,' Guercino's 'Aurora,' Claude's 'Cephalus and Procris,' and Poussin's 'Noah'—prints that for a long time were held in high esteem.

Volpato was surpassed in every respect by his pupil and son-in-law, Raphael Morghen (born 1758, died at Rome 1833), who worked on exactly the same lines. Morghen's drawing and composition are finer and more correct, and the whole effect of his prints is pleasing and brilliant. To Volpato's series of the Stanze prints Morghen added an eighth plate, 'The Mass at Bologna,' as well as the frescoes of the Camera della Segnatura. Morghen's most famous plate, the 'Last Supper' (fig. 111), after Leonardo da Vinci, is a fine piece of engraving, executed with loving sympathy, and indisputably the chief work of Volpato's School. The nature of the art of his time made it impossible for Morghen to do justice to Leonardo's characteristic style either in his drawing or in his choice of engraving as a means of expression. To our modern eyes his work is much more satisfactory when

Fig. 111. Raphael Morghen: The Last Supper after Leonardo da Vinci (detail).

he reproduces subjects by some artist nearer to his own time and whose outlook upon art more resembled his own, such as Guido Reni's 'Aurora,' Domenichino's 'Diana Hunting,' or the 'Parnassus' of Raphael Mengs.

The pupils of Volpato and Morghen, such as Giovanni Folo and Pietro Anderloni, show the influence of Wille and Bervic in their endeavour to obtain sharpness and brilliance of execution and great clearness of modelling, an endeavour that not seldom leads to dryness and gives their plates the appearance of having been made from a sculptured relief rather than from a painting. The drawing of these later engravers follows the originals with much more care and exactitude than the unhampered but also uncritical engravers of earlier times were able to obtain. But this eager endeavour to bring the engraving to such a pitch of painfully true reproduction necessarily killed all artistic freedom. It must also be remembered that works of this kind were rarely placed on copper in front of the original. The engraver must have made a sketch, usually in charcoal, from the painting, and used this to work from in his studio. What he actually produced was therefore as a rule only a copy of a copy. Reproduction, carried on in this manner with changing fortune, gave continual and profitable employment to a number of engravers. Giuseppe Longhi, Pietro Anderloni, Marco Gandolfi, Paolo Toschi, and others, maintained the good traditions of the past, largely because they clung with understanding to the technical processes of Edelinck and other Old Masters. Though it is easy to-day to recognise faults in their reproductive work, it must not be forgotten that these so-called classical engravers deserve real credit for having made the works of the Old Masters a living possession of the world.

VII

ENGRAVING IN ENGLAND

IN the fifteenth century and at the beginning of the sixteenth we find no engravers in England; there is no record either of artists or of their work. As far as present research carries us, the first edition of "The Birth of Mankind" (1540, British Museum) contains the first anonymous examples of English engraving. After the middle of the century foreign engravers and etchers come into notice, among the earliest being Thomas Gemini, Remigius and Franz Hogenberg. The earliest native-born engravers known at present are Humphrey Cole and Augustine Ryther, but their work consisted mainly in the production of maps. For a long time engraving was confined to portraits, title-pages, maps, and architectural drawings. William Rogers (worked 1589—1604) is noteworthy for his magnificent portrait of Queen Elizabeth and for several finely designed title-pages, such as that of Gerard's "Herball" (1597). Contemporary with him were Thomas Cockson (worked 1591—1636) and Renold Elstracke, a Fleming who had settled in England. Their work is remarkable for its fine decorative treatment of ornament and heraldry.

In 1616 Simon de Passe settled in England, followed in 1621 by his brother Willem. Working in the style of their father, Crispin de Passe, the two brothers exercised

considerable influence on the development of the art of engraving in England. Among their associates and pupils were some noteworthy engravers of portraits and book illustrations, such as William Marshall (worked 1617—1649), John Payne (1606—1648), William Hole, Francis Delaram and Thomas Cecill. William Faithorne the elder (1616—1691) was a pupil of John Payne, and during the Civil War had studied in the Netherlands and under Nanteuil in Paris. His fine portraits will bear placing beside the best Flemish or French work of his day, and are remarkable for vigour of line and precision of modelling. They show, too, a use of delicate hatching and minute dot work, probably learned from Nanteuil. David Loggan (a native of Danzig, *c.* 1635—1700) worked during all his life in London. Robert White (1645—1704), Loggan's pupil, engraved a number of highly interesting portraits of his contemporaries with considerable truth and vivacity, though with a certain looseness of technique. George Vertue (London 1684—1756), antiquary and writer on art, engraved a large number of somewhat sketchy portraits in the manner of Vorsterman and Edelinck. He possessed no particular merit as an engraver, and both in composition and drawing his prints are weak and unsatisfactory, but his work forms a valuable historic record.

During the second half of the seventeenth century interest centred so entirely on the newly discovered art of mezzotint that the other arts of engraving were completely overshadowed. In the eighteenth century, indeed, England can show only three line-engravers of real importance—Robert Strange, William Sharp, and William Woollett. Strange (1721—1792) studied under Lebas in Paris, but like almost all his contemporaries was influenced

by Wille. Returning to England he devoted his energies mainly to engraving the paintings of the great Italian colourists, for which his pure and soft execution was singularly adapted. In the complicated method of his line work Strange followed his model Wille, but the niceties of form and composition are choked by the formal regularity of his style. William Sharp (1749—1824) perhaps hardly equals him in brilliance of technique, but frequently surpasses him in his natural freshness, as in his engravings after Reynolds, Trumbull, and other painters. Greater individuality and more definite power of a distinctly English type appears in William Woollett (1735—1785), whose native genius supplied him with a fluent style that was purely pictorial in its nature and intention. To a greater extent than any of his prédecessors, Tardieu perhaps excepted, Woollett had the knack of skilfully combining the use of the needle and the burin. This quality was of particular advantage to him in the landscape engravings, which form the greater portion of his work. Claude Lorrain's paintings found in Woollett an ideal interpreter. He also executed many engravings after contemporary English landscape painters such as Richard Wilson. His most famous prints, though not perhaps his finest work, are the two battle-pieces after Benjamin West, 'The Death of General Wolfe' and 'The Battle of La Hogue.' Other engravers contemporary with Woollett, but of less importance, are Francis Vivares (1709—1780), James Peak (*c.* 1730—1782), and John Browne (1741—1801).

An entirely independent position is held by the famous satirist, William Hogarth (1697—1764). Although he is of incomparably more importance as painter than engraver, his prints served to win reputation for the artist far more than

his pictures. Hogarth's prints, however, owe this success rather to the subjects they portray than to their actual artistic merits. Hogarth, indeed, is an admirable draughtsman, but the technical execution of his plates never rises above mediocrity, and one may be pardoned for doubting whether Hogarth's work occupies a place of any real importance in the development of engraving. His plates are broadly and crudely etched, with frequent assistance

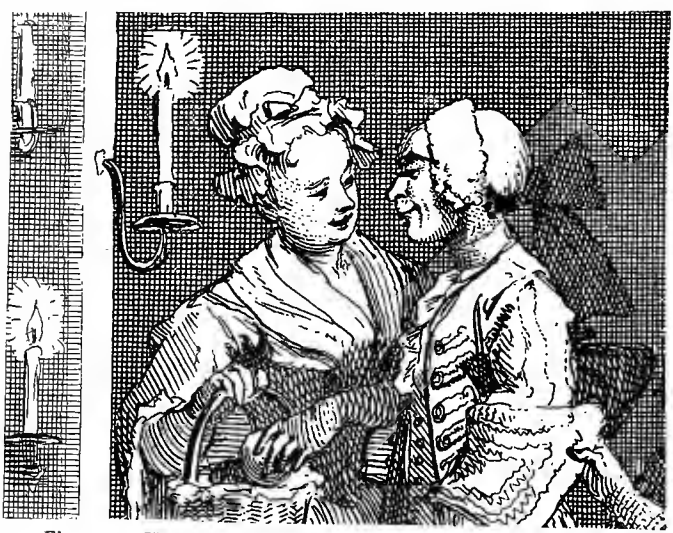


Fig. 112. William Hogarth: The Laughing Audience (detail).

from the burin; nowhere is there any attempt at artistic finish; the entire aim is to obtain the utmost expressiveness with a minimum of labour. In the greater part of his work he probably relied on outside help, and famous prints, such as those of the 'Marriage à la Mode' series, were certainly not put on the copper by Hogarth himself. Hogarth's greatness depends on his subtle power of expressing the baser qualities of mankind and the follies

of his own time, on his humour, and on his original combination of satire and moral lessons. His first large work, the 'Masquerades and Operas' of 1724, already shows the peculiar inclination of his genius. 'A Harlot's Progress' (1734) and 'A Rake's Progress' (1735), together with the 'Marriage à la Mode' already mentioned, are Hogarth's most remarkable work. Hogarth had no pupils and left no real successors, but he gave to English caricature and to English humorous illustration an essentially national quality which in many respects has prevailed until the present day.

There was little genuine painter-etching in England during the eighteenth century. Mention may be made of Thomas Worlidge (1700—1766), who etched a series of portraits and sketches of heads in imitation of Rembrandt, and Captain William Baillie (1723—1810), who resembles his German contemporary, Dietrich. He possessed considerable skill, though only of a technical nature, and followed the manner of Rembrandt, producing also mezzotint, stipple, and aquatint plates. He retouched the original plate of Rembrandt's Hundred Guilder Print, which had fallen into his hands, a piece of work which met with approval at the time, but which we are not inclined to regard so favourably to-day. More originality is displayed in the large and broadly handled portrait-etchings of Benjamin Wilson (London, 1750—1788). Some experiments in etching were also made by Angelica Kauffmann and Bartolozzi, while to caricaturists such as Rowlandson, Dighton, Gillray, Alken and the Cruikshanks etching was a ready and quick means for the production of their prints. A real revival of etching began with the etched work of Turner for his "Liber Studiorum" (1807—1819), of Sir David Wilkie and Andrew Geddes, and of the

Norwich School represented by Crome, Cotman, Stark, Vincent and the Rev. E. T. Daniell.

In the second half of the century stipple engraving attained extraordinary popularity in England, and from England passed over to the Continent, where it was known as "la manière anglaise." The art of stipple

Fig. 113. Francesco Bartolozzi: Cupid and Psyche (detail).

engraving was introduced into England by William Wynne Ryland (1738—1783). The great founder of the stipple school was the Italian Francesco Bartolozzi, who was born in 1728, worked from 1764 to 1802 in London, and in 1802 went to Lisbon, where he remained till his death in 1815. He was a naturally gifted engraver, and

he came to London at the very time when Demarteau's plates, printed in red and various colours (see p. 300), were held in great esteem. Angelica Kauffmann and the Italian painter, Cipriani, then working in London, persuaded Bartolozzi to adopt the crayon manner for the reproduction of their work. Bartolozzi refined and perfected this method, and produced during his London period an extraordinary number of plates after these and other artists. The stipple method was wonderfully successful in rendering the sweet sentimental expression of the soft effeminate heads by Angelica and Cipriani and their woolly, insipid modelling. From the technical point of view, however, many of Bartolozzi's pieces, such as his 'Clytia' after Carracci, his 'Penelope' after Angelica Kauffmann, and various portraits, are distinctly meritorious performances.

Among the best of the stipple-engravers working with Bartolozzi in London may be mentioned his pupils, Lewis Schiavonetti (1765—1810), Giovanni Vendramini (1769—1839), William Nutter (1754—1802), Peter William Tomkins, John Keyse Sherwin and Caroline Watson. Other engravers and mezzotinters, such as Earlom and John Raphael Smith, were driven to follow the popular taste and to adapt themselves to stipple, certainly with excellent results.

Outside of England only a few engravers deserve mention as having worked in stipple, but at the beginning of the nineteenth century the method was highly popular for the production of dainty and elegant views, used as illustrations for almanacs, etc.

The process of aquatint found in England its first exponent in Paul Sandby, whose earliest aquatint appeared in 1774. He is believed to have been the first to use a

spirit ground. At the end of the century aquatint gained great popularity as a means of producing coloured plates and collections of landscapes, architectural views, costume, caricatures, etc. The method was largely used after 1790 for the illustration of coloured books, such as those issued by the Boydells, Ackermann, Orme, and other publishers. Among the more prominent artists who followed Sandby may be mentioned T. Malton, W. and T. Daniell, R. and D. Havell, T. Sutherland, J. Bluck, and F. C. Lewis.

With the close of the eighteenth and the beginning of nineteenth century line-engraving also was widely applied to the illustration of books of a small size, decorated with plates and dainty vignettes. Stothard and Westall supplied the drawings for a large number of illustrations of this type. There was another development in the use of steel plates after the commencement of the nineteenth century, and a large school of line engravers was inspired by the paintings of J. M. W. Turner, and under his personal guidance produced some remarkable work. Among them may be mentioned J. C. Allen, E. Finden, G. and W. B. Cooke, E. Goodall, W. Miller and R. Wallis.

Shortly after the middle of the seventeenth century the hitherto known methods of reproduction were increased by the appearance of a new process, that of mezzotint. It was a time when the ruling tendency in line-engraving and etching alike was to obtain a full pictorial effect with the utmost manipulation of light and shade. It seemed to be the vocation of the new art to surpass all the other methods of engraving in power and richness of effect. Its inventor, Ludwig von Siegen, gave it to the world almost complete in every part, and without the possibility or

necessity of any essential improvement. The wrong idea was once prevalent that the forerunner of mezzotint was the art of engraving by means of the punch and mallet, a method practised by German and Italian goldsmiths in the sixteenth century, and in the seventeenth century adapted to a wider artistic purpose by the Amsterdam goldsmith, Jan Lutma (died 1689). The method of working with a punch is entirely different from mezzotint. In the case of the former process the dots that supply the indications of form are beaten deeply in the plate by means of the punch, whereas in mezzotint the plate is first roughened all over, and the indications of form are produced by smoothing down the rough surface (see "Introduction," pp. 5, 6).

Ludwig von Siegen, called von Sechten, was born at Utrecht in 1609. His father belonged to an old family which held the tenure of Sechten, belonging to the Archbishopric of Cologne; his mother was Spanish. Young Siegen was educated at Cassel, and information as to his later life is extremely scanty. He seems at an early period to have taken an amateur's interest in all manner of artistic work. From 1641 he was living in Amsterdam, and completed there in 1642 a large portrait of the Landgravine Amelia of Hesse, the earliest known mezzotint plate. Nothing is known of the circumstances or of the previous experiments that led Siegen to his discovery. In 1643 followed the life-size head and shoulders of the Empress Eleonora, wife of Ferdinand II., and in 1644 the portraits of William of Orange and his wife, superb prints, quite remarkable for the sympathy and skill with which the possibilities of the new process were grasped. Siegen's technique at this time was not limited to the use of the scraper, for he called the burin to aid in completing the

background, which was usually worked in close cross-hatching, and in the accentuation of the finer details. Siegen appears to have roughened only parts of his plate, and never the whole surface, mapping out like a painter the larger masses of his picture, and using the roughened portions from the very first as a suggestion of modelling. High lights and gradation of tone were then expressed by means of the scraper. Siegen is supposed to have roughened his plate by means of a sort of circular file; the ordinary rocker counts as the invention of Blooteling. It was not till 1654, when Siegen was successively at Regensburg, Mainz, and Cologne, that he produced some further mezzotint plates, but these showed no artistic advance on his former work. In these later plates the whole surface was roughened, and, as was the case with his successors, the remaining work was done entirely with the scraper. By 1657 Siegen's artistic output came to a close, though he is mentioned as still living in 1676.

Siegen kept his new process a secret, but it seems about 1654 to have become known to Prince Rupert, whom Siegen met at Brussels, and to Theodor Caspar von Fürstenberg, a prebendary of Mainz. Prince Rupert (1619—1682), a keen amateur who executed several etchings, left a series of mezzotint plates after different masters, somewhat hard in treatment but always thoroughly sound in workmanship, among them 'The Great Executioner' of 1658 after Ribera (fig. 114)—called the 'Great Executioner' to distinguish it from the smaller replica made by Prince Rupert as an illustration to John Evelyn's "Sculptura" (1662). Fürstenberg (died 1675) is on the whole of little importance, though he is noteworthy as a skilful craftsman in the technique of the new art.

The art of mezzotint was introduced into the Low Countries and England by Prince Rupert, and into Germany by Fürstenberg. While the process was still

Fig. 114. Prince Rupert : The 'Great Executioner' (detail).

regarded as something of a secret, it became known to Wallerant Vaillant (born at Lille 1623, died at Antwerp 1677), who was an able painter of the school of Quellinus,

and possessed special skill in drawing portraits in a sort of slight pastel method with coloured chalks. In mezzotint Vaillant found a method absolutely suited to his natural style, and was the first trained artist to adopt the new manner. Vaillant executed more than two

Fig. 115. Wallerant Vaillant: Portrait.

hundred mezzotints in all, working occasionally from his own drawings, but mainly after Dutch portraits and genre pictures. His work is pleasing on the whole, though at times somewhat heavy and dark in tone. In Holland the art was also practised by Abraham Blooteling, an engraver who worked in the manner of Suyderhoef, and by his

pupils, Jan and Nicolas Verkolje. The density of tone, in which Vaillant's plates had set the example, is common to all these engravers. Cornelis Dusart was the first Dutchman to bring any fresh quality into mezzotint. His prints, handled with a fine artistic sense, are bright and pleasing in effect, and unquestionably the best work produced by Holland in this province of art. Dusart's mezzotint

Fig. 116. Cornelis Dusart: The Peasant with the Pipe (detail).

subjects, like those of his etchings, are scenes from peasant life, often with a strong dash of caricature.

In Germany the art of mezzotint never rose to particular distinction. By Fürstenberg the process was communicated to an unimportant artist named Friedrich Eltz, and by him again to a large number of Nuremberg and Augsburg portrait engravers, such as Georg and Michael Fenitzer, Christof Weigel, Johann Elias and Johann Gottfried Haid, Bernard Vogel, etc., most of them uninspired craftsmen. Rising somewhat above the average

productions of this group are the mezzotints of the Augsburg battle-painter, Georg Philipp Rugendas (1666—1742).

In the eighteenth century also mezzotint engraving was practised in Germany to a comparatively small extent. The most important of the artists who come under our consideration is Heinrich Sintzenich (born at Mannheim 1752, died at Munich 1812), who acquired in England the ground-work of his technical skill. Together with him must be mentioned Johann Peter Pichler (Vienna, 1765—1806), with a series of excellent plates after old masters.

Originally practised in England only by a few amateurs, mezzotint soon began to make rapid strides. It was in England that the method first reached its full extent of high technical and artistic refinement, which made it an art of a peculiarly national character. When mezzotint came into vogue in England there was no school of engraving worthy of the name. English portraitists, such as Peter Lely, Kneller, Gainsborough, and above all the great master of portrait-painting, Sir Joshua Reynolds, began to find in mezzotint the process that did greater justice to their art than had been possible with any other means of reproduction. As English painting gained much from Van Dyck, so mezzotint owed its development to artists who had emigrated from Flanders and Holland, such as Abraham Blooteling, Gerard Valk, Nicolas Verkolje, and Pieter van Somer. After about 1670 the place of foreigners was taken by native-born artists of considerable distinction, such as William Sherwin (1669—1714), Francis Place (1647—1728), Isaac Beckett (1653—1715?), Robert Williams (worked 1700—1715) and John Smith (1654—1742). In their hands the art of mezzotint reached its full perfection, one special step in advance being the more

Fig. 117. James MacArdell: Portrait (detail).

careful rocking of the plate with a finer and more delicate burr. As a result of this it became possible to produce much richer tone effects, details could be more sharply accented, and mezzotint work lost the hard coarseness that had clung to the plates of the Dutch artists, with the exception perhaps of Dusart. This great advance was due to Beckett, and particularly to John Smith. Smith was the favoured scraper of Kneller's numerous portraits, and left several hundred prints. Equally successful was his follower, John Faber the younger (1684—1756). Both of them, however, were surpassed by James MacArdell, who was born at Dublin in 1729, worked in London, and died there in 1765. In refinement of drawing and sensitiveness of tone his plates rank as perhaps the very finest work of the English mezzotint school. MacArdell was recognised by Sir Joshua Reynolds as his ideal interpreter, yet he was equally skilful in doing justice to the entirely different methods of Gainsborough. Among other Irish masters of the art were Houston, Spooner, and Purcell.

In the second half of the century a broader and more robust style was displayed in the work of such distinguished engravers as James Watson (1740—1790), William Dickinson (born 1746, died in Paris 1823), and John Raphael Smith (1752—1812), the last being remarkable as an engraver of original portraits. Other contemporary artists were John Dean and James Walker, who worked with great accuracy of delicate detail. These engravers confined their talent mainly to English portraits, but there was another group whose principal work was the reproduction of paintings by old masters and of large figure-subjects, notably after Wright of Derby. Among them are William Pether (1731—1795), Valentine Green

(1739—1813), and Richard Earlom (1743—1822), the last being held in particular esteem to-day on the Continent. In their sheer vigour, their command of tone, and their admirable effect, Earlom's landscapes after Hobbema, his flower pieces after De Heem, and his still-life after Snyder, are veritable masterpieces.

Among other prominent mezzotint engravers may be mentioned Richard Houston, Hugo Spilsbury, John Dixon, Robert Dunkarton, Thomas Burke, and James and William Ward, all working together in London during the second half of the eighteenth century. Occasionally they engraved portraits from the life or reproduced their own compositions, but the greater part of their work consisted in engraving after the contemporary portrait-painters.

The art of Reynolds seems peculiarly adapted to mezzotint rendering, and gave inspiration to the prints that are most treasured to-day, but the engravers of the time were no less successful in translating the paintings of Gainsborough, Romney, Raeburn, Hoppner, and others. It is a remarkable fact that the best English mezzotinters always preserved a distinct originality of treatment, and never fell into an indiscriminate group of merely mechanical craftsmen. Within certain limits the more prominent among them developed a separate individuality of style, rendered possible by the great improvements that the art of mezzotint had now undergone in various branches of its technique. There was a notable advance in more scientific and careful rocking of the plate, and in the careful attention given to the refinements of printing, the plate being printed sometimes in a velvety black, sometimes in a warm brown tone; particularly in working proofs and proofs before letters it yielded impressions of unsurpassed excellence.

Towards the close of the century a large number of mezzotint engravers found their inspiration in the domestic and rural genre subjects of George Morland. J. R. Smith, J. and W. Ward, P. Dawe, and J. Dean, among others, produced some of their best work after Morland's originals. Mention must also be made of J. M. W. Turner's "Liber Studiorum," published from 1807 to 1819. Seventy-one plates in all were issued, a large number being etched by Turner himself, and then finished mostly in mezzotint by engravers such as Say, Dunkarton, Clint, Lupton, and Dawe.

Till after the beginning of last century mezzotint remained the popular process of reproduction in England; but the sound and pure mezzotint technique began to be ousted by a new style, known as the "mixed method," in which etching, line-engraving, stipple and roulette work were all called into assistance, with unfortunate results from the artistic point of view. During the first half of the nineteenth century in England a large number of purely mechanical plates of this type were produced as mere wall-decoration. Steel plates were also employed for mezzotint, again without any profit to the art. The teeth of the rocker can make only a shallow impression on the steel, and mezzotint engravers on steel obtained limited and weak tones in place of the full richness procurable from the copper plate.

VIII

ENGRAVING IN GERMANY DURING THE SEVENTEENTH AND EIGHTEENTH CENTURIES.

OF the great qualities which characterised German engraving in the fifteenth and sixteenth centuries only a small portion fell to the inheritance of the seventeenth. German art, both in painting and in its natural dependant, engraving, seems to have lost its individuality and its creative power; engraving, indeed, appears to have prolonged a precarious existence merely as an offshoot, drawing its vigour from the flourishing French, Dutch, and Flemish Schools. The existing productions of the period show simply that, in spite of all adverse circumstances, Germany had not entirely lost pleasure in the art of engraving. During the seventeenth century prints of a religious type disappeared into the background; allegorical and genre subjects took their place in popularity. The woodcut fell almost completely into disuse, while etching and engraving became the exclusive methods of book-illustration. The principal field, however, for engravers was supplied by portraits. Engraved portraits of persons of distinction were produced in incredible numbers, and people of little importance also gave occupation to the engraver in perpetuating their features. The engraving of portraits was largely organised into a

systematic trade with a regular division of labour, the master-craftsman executing heads and hands, apprentices and assistants adding the clothes and accessories.

Augsburg and Nuremberg were the principal seats of engraving during the seventeenth century and part of the eighteenth, and in Augsburg the good old traditions of the art were notably upheld for longer than in Nuremberg. Alexander Mair (1559—1620) was working at Augsburg about 1600, still following the style of the sixteenth century Little Masters. Even during his lifetime the art of the Netherlands began to gain ground in the south. Its main supporter was the engraver and publisher, Dominicus Custos of Antwerp, who settled at Augsburg in 1584, and was a successful imitator of Crispin de Passe. From his studio came the large collection of portraits, 'Fuggerorum et Fuggerarum Effigies,' illustrating the genealogy of the Fugger family. Custos's step-sons, Lucas and Wolfgang Kilian, adopted his style. Lucas Kilian (1579—1637), the more important of the two, began his career in his father's publishing busi-

Fig. 118. Lucas Kilian : Portrait of Sebastian Schedel (detail).

ness by engraving after Paolo Veronese, Tintoretto, and others. He was a quick worker, and it is said that he frequently completed two engraved portraits within a week; but on his best plates he seems to have worked with careful mechanical precision, particularly in his closely and finely handled earlier portraits. At a later period Lucas Kilian sought comparison with Goltzius, much to his own disadvantage.

Like Custos, the brothers Johann and Raffael Sadeler of Brussels also transferred their sphere of work to Germany, and for a time were in the service of the Duke of Bavaria. More important than these two engravers, known principally for their great fertility, is their nephew Egidius Sadeler (died 1629). He was a fine artist, and chiefly noteworthy for having striven with some success in his engravings after old masters to analyse and preserve the style and treatment of the original. Particularly excellent in this respect are Sadeler's 'Virgin with the Beasts' from a drawing by Dürer, and a set of pictures of the months after Paul Bril. For some time Sadeler was retained in the service of the Emperor Rudolf II at Prague.

At Nuremberg worked Peter Isselburg of Cologne (1568—1630), a student of the northern engravers, and of particular note as a portraitist. Joachim von Sandrart estimated Isselburg as the most distinguished engraver of his time. A panoramic view of Coburg, almost six feet in length, engraved by Isselburg with genuine power, is indisputably one of the best of the large views of towns that were so popular at this period.

Jeremias Falk (Danzig, 1610—1677) probably received his first instruction from William Hondius at Danzig. He worked afterwards at Stockholm, Amsterdam and Hamburg, and with a style based on that of the Low

Countries became an engraver of sterling merit. In many of his portraits, notably in that of Daniel Dilger, he developed marked originality. The full expansion of his distinct power and facility was principally hindered by the fact that the portraits in oil, which it was his lot to engrave in his own country as well as at Stockholm and Hamburg, were in the main quite inferior works of art.

Mathias Greuter and Friedrich Brentel worked on in Strasburg quite uninfluenced by the newer developments of engraving, and in the first part of the seventeenth century still remained loyal to the older methods of the German Little Masters. With them is associated the Swiss Dietrich Meyer (born at Eglisau, 1572), chiefly known as an etcher. His work is very reminiscent of Holbein, and in the history of the technical side of engraving he deserves no unimportant place as the inventor of soft-ground etching.

One of the most popular names in the German art of the seventeenth century is that of Merian. The founder of the Merian family was Matthäus Merian (born at Basle in 1593). He worked as a pupil under Dietrich Meyer at Zurich, studied also under Callot, and in his method of composing etched landscapes is related to Savery, Momper, and Bril. His etchings are built up of sharply drawn, distinct lines; precision of line rather than tonality is his aim. From 1625 he resided in Frankfurt, and carried on with success the publishing business of his father-in-law, Theodor de Bry. The series of topographical volumes which appeared from 1640 onwards with innumerable etched illustrations has served more than anything else to bring Merian's name into prominence. At the time of his death in 1650 the greater part of the work dealing with the various districts of Germany was complete. The best

etchings were probably the work of Matthäus himself, but in some he had the assistance of his son, Matthäus Merian the younger, who rose to some eminence later as a painter and as an occasional etcher of portraits in the style of Van Dyck. Another worker on the plates was Wenzel Hollar. In spite of a lack of sustained excellence, this topographical work of Merian remains unsurpassed of its kind. The views of towns are rendered in sharp, firm lines; which give clear expression to all the architectural features, while groups of trees and various details of the foreground lend life and character to the whole. Almost larger in size was the 'Theatrum Europæum,' a kind of illustrated history of the times, consisting of fourteen folio volumes. The publishing firm of Merian carried on its work into the eighteenth century on the system laid down by its founder.

The most successful etcher among the followers of the elder Merian was Wenzel Hollar (born at Prague 1607). After working successively at Frankfurt, Strasburg, and Cologne, Hollar travelled in 1636 to London in the company of the famous connoisseur and collector, Thomas Howard, Earl of Arundel. There he resided continuously till his death in 1677, with the exception of a visit to Antwerp from 1644 to 1652, and several extended journeys. An active worker, Hollar etched well-nigh three thousand plates, obtaining with his fine point a velvety softness of shadows and a pleasing effect. From Merian he had learned exactly the right way of composing landscapes on the copper. His little prints, reproducing bits of landscapes from the sketch-books that accompanied him on his many journeys, are charming in their absolute rightness, their simplicity of effect, and their neatness of drawing. The reproduction of these original drawings forms the

main part of Hollar's work, along with his series of numerous costume plates and the well-known prints which depict fur, mussels, etc., with extraordinary observation of nature. Far inferior to this original work are Hollar's portraits and figure subjects after Van Dyck and other Flemish and Dutch masters. Much more pleasing are his reproductions after the older landscape painters, such as Breughel and Bril, and he is at his best in rendering

Fig. 119. Wenzel Hollar : Landscape (detail).

the tone and character of the paintings of Elsheimer. In the style and quality of his work Hollar stands apart from all the tendencies of his time, and seems like a belated product of the sixteenth century. His work was done almost entirely in foreign lands, and remains almost without any influence on German art.

Etching in Germany at this period was influenced not only by old native traditions, but also by Italian art. This is shown by the work of Georg Pecham of Munich, and Philipp Uffenbach of Frankfurt, the latter of whom

was an artist of remarkable originality and the teacher of Adam Elsheimer. Elsheimer played an important part in the history of seventeenth-century painting, but contributed little to the development of etching, even supposing that he actually did execute some of the eight indifferent etchings that are usually attributed to him. The Italian influence appears in the work of Johann Wilhelm Baur, a follower of Tintoretto, Poussin, and Claude. Baur (born at Strasburg about 1600, worked in Italy, Austria, etc., died 1642) was an artist of indisputably great talent in etching plates on a large scale, containing great numbers of figures; his fine work is reminiscent of Stefano della Bella. Baur's numerous ceiling decorations were reproduced in careful etchings by Melchior Küssel of Augsburg, and were published in 1670 with the title of the 'Iconographia.'

About the middle of the century Dutch influence makes itself felt in Germany, and genuine painter-etchers begin to appear, such as Hans Ulrich Frank (born at Kaufbeuren 1603, died at Augsburg 1680), Heinrich Schönfeld, and Jonas Umbach (1624—1700), the last being the author of numerous spirited plates, which follow Rubens and the later Venetians, but at the same time display considerable originality. Johann Philipp Lembke (1631—1713), who worked at Nuremberg and later at Stockholm, was a follower of Rembrandt.

The foremost upholder of Dutch methods on German soil was Johann Heinrich Roos (born at Ottersburg 1631, worked at Frankfurt, died 1685). He studied in Holland, and worked in the manner of Dujardin, Berchem, and Marc de Bye, both as animal painter and as etcher. He places his animals, usually pasturing goats and sheep, amid Roman landscape, and groups them carefully, avoiding the

fault of haphazard realism and want of arrangement into which Dutch etchers of animal pieces so often fall. Roos has the knack of giving a happy expression of light and air; his print of 'The Resting Shepherd' breathes the sultry heat of afternoon. Johann Heinrich's younger brother, Theodor Roos, held in some esteem as a painter,

Fig. 120. Jonas Umbach: Tritons (detail).

and his son, Johann Melchior, both made occasional essays with the etching-needle.

Genre scenes of peasant life found a gifted interpreter in Matthias Scheits (*c.* 1640—*c.* 1700), a Hamburg painter, who etched in a light and easy style somewhat in the spirit of Ostade. A powerful, and for this period a remarkable etcher, though essentially imitative, was Joachim Franz Beich of Munich (1666—1748), who took as his model first Salvator Rosa, then Poussin and Berchem

Joachim von Sandrart (born at Frankfurt on the Main 1606, died at Nuremberg 1688), a painter and writer on art, was originally trained as an engraver, and though he only rarely used the burin himself, he made constant and successful attempts to raise the art of engraving in Germany to a higher artistic level. For his large "German Academy of Architecture, Sculpture, and Painting," which appeared from 1675 to 1679, he made it his aim to have the numerous illustrations executed by the best obtainable artists of his day, with the idea of giving them an opportunity of winning success by a practical display of their talents. Philipp Kilian of Augsburg, Johann Jacob Thurneysser, and Sandrart's nephew, Jacob von Sandrart, were his principal assistants on this great work. The last named, Jacob von Sandrart (Nuremberg, 1630—1708), was a successful portrait-engraver, particularly worthy of attention where he worked direct from nature.

Towards the close of the seventeenth century French engraving began to exercise a far more potent influence in Germany than that of the Dutch etchers. The splendid development of line-engraving in France came as a fresh revelation, and the new style of the French engravers met with such ready acceptation that from then till the close of the eighteenth century German engraving remained entirely dependent upon that of France. This dependence, however, was no loss to Germany, but rather a distinct gain, in that all the national qualities which German engraving had once possessed had completely vanished, and the forces necessary for a new and individual awakening were entirely wanting. The lesson taught by the French was that of solid and vigorous technique, which is just where German art fails to-day; and we frequently find German engravers of this period travelling to Paris

to seek their education there. Among the first to introduce French methods into Germany were the brothers Johann and Elias Hainzelmann of Augsburg. Both went at an early age to study under François Poilly in Paris. Johann (1640—1693), the more important of the two, became French to the finger-tips, and in his best works was almost equal to his master, as is shown by his portrait of Louvois after Vouet, engraved while he was still in Paris.

In 1688 Hainzelmann settled in Berlin as Court Engraver, and executed a portrait of Derfflinger, which is remarkable for its brilliant rendering of a striking personality, and a portrait of the Empress Sophie Charlotte, whose affected expression fails to spoil the fineness of the workmanship. Less successful is his portrait of the Great Elector. Johann Hainzelmann also produced larger plates after Carracci, Bourdon, and similar masters. Working immediately after Hainzelmann in Berlin was another powerful engraver of the same type, Samuel Blesendorf (died 1706).

At Augsburg the French spirit was represented by the younger of the brothers Hainzelmann, Elias (1640—1693); at Munich by Gustav Ambling; while Johann Jacob Thurneyssen, or Thurneysser, of Basle (1636—1711), worked in various parts of Germany as a somewhat successful follower of Claude Mellan.

From the union between German engravers and the French School sprang one of the greatest masters of engraving produced by the eighteenth century—Georg Friedrich Schmidt (Berlin, 1712—1775). At first a student at the Berlin Academy, he afterwards received a good technical training from an indifferent engraver, Georg Paul Busch. Of his own accord he was working in the

Fig. 121. Georg Friedrich Schmidt: Portrait of Quentin de la Tour (detail).

manner of Edelinck and the French engravers of his school (as is shown by his portrait of Clermont), when in 1736 an opportunity offered itself of his going to Paris, where he became a pupil of Larmessin. In his reproductions of the paintings of the Watteau School Schmidt rose instantly superior to his French acquaintances, but he was compelled at first to suffer his work, such as 'Nicaise,' 'The Falcon,' and 'Youth,' to go out into the world under Larmessin's name. A commission, however, from the publisher Odieuvre for some small engraved portraits soon directed Schmidt towards the class of work for which he possessed such peculiar talent. His first striking success was won by his large portrait, dated 1739, of Henry Louis de la Tour d'Auvergne, after a fine original by Rigaud. For a long time the art of engraving had produced no plate which could hold its own with this for power and energy. This was followed by portraits of Jean Baptiste Rousseau and of Chambrier, in which Schmidt aimed at a more delicate and softer effect with the subordination of mere technical dexterity; yet throughout his life he remained faithful to the system of laying strictly regular sets of lines with absolutely conventional execution. The hardness that one feels in the 'De la Tour' has been successfully overcome in his portrait of the painter Mignard after Rigaud, finished in 1744. The robust, painter-like treatment of this incomparable print almost makes the spectator forget that he has before his eyes mere black and white. The artist seems in this print to have employed the burin with consummate ease in the rendering of texture and material; it is a masterpiece of realism. This portrait of Mignard established Schmidt's fame as a great master of technique. With only trifling lapses he maintained his style at this high level of excellence. It consists

essentially in the completion of the plate without any assistance from etching, and closely resembles the manner of the older Drevet. The lines are cut deeply and firmly

Fig. 122. Georg Friedrich Schmidt: Christ and the Daughter of Jairus (detail).

in the copper, the thickness of each stroke as it progresses from shadow into light being moderated with unfailing appreciation of the value of tone. In expressing materials and surface texture, the system of lines is so carefully chosen

that it seems to be automatically inspired by the nature of the object represented. Schmidt excels particularly in his rendering of silk, polished wood, and white textiles.

In spite of his now fully ensured position in Paris, Schmidt determined to return to Berlin as his permanent home. In Berlin he remained faithful to the style he had developed in France, without any loss of harmony in his work, for his French method of treatment and the somewhat French pose of his subjects were perfectly becoming to the personages of Frederick's court, whom he now had to portray. In Berlin he stood in a similar relationship to the painter Antoine Pesne as he had done earlier in Paris to Rigaud.

Without any notable abatement of power, Schmidt to the end of his career remained in the high position which he had now reached, though he never created a second Mignard. He showed wonderful technical skill in his happy rendering of the soft light of Pesne's painting, as is shown in Pesne's portraits of himself, and of Voguell, Ellers, and others.

In 1757 Schmidt received an imperial summons to St. Petersburg for the purpose of founding there a school of engraving, and of executing a portrait of the Czarina Elisabeth. This engraving, after Tocqué's painting, occupied him till 1762. In spite of all the pains he bestowed upon his work, the clumsy magnificence of the costume prevented his ever obtaining any satisfactory and harmonious effect; but his portraits of the Esterhazys, Schuwaloffs, Rasumowskys and other notabilities of St. Petersburg, executed concurrently with the other, rank among his finest works.

Etching plays an important part in Schmidt's work. In his early prints made in Paris under Larmessin's

guidance he had already used the needle, but later in Berlin he frequently made etchings, and after his return from St. Petersburg almost entirely abandoned the burin in order to devote himself to pure etching.

As etcher, no less than as engraver, Schmidt was the most efficient craftsman of the eighteenth century in Germany. In his ideas of composition and in his search for artistic expression he took Rembrandt as his model, and these prints invariably betray the hand of the engraver to whom conventional regularity in the laying of his lines has become second nature. Schmidt's etchings were executed after real or supposed paintings by Rembrandt, or after his own studies, and always convey a pleasing and harmonious effect. The artistic limitations amid which Schmidt had grown up forbade his ever grasping the real essence of Rembrandt's art, but he shows an astonishing facility in giving expression in his etched reproductions not only to Rembrandt's colour schemes but also to his actual brush-work. This is shown by his print after Rembrandt of 'Samson threatening his Father-in-law,' and by 'The Jewish Bride,' a quite different type of etching, but one that is again a remarkable translation of the original. This latter print is, in its sheer brilliance, one of the finest etchings that has ever been made.

While Schmidt upheld French methods in Berlin, his contemporary, Jacob Schmutzer (1733—1811), was loyal to the same principles in Vienna. After some early struggles he succeeded in going to Paris in 1762, and there, like so many German artists, was enrolled as a pupil of Wille. This Paris period was very fruitful of results in Schmutzer's work, but it was all too short to make up entirely for his lack of sound training in earlier days. He never succeeded in attaining real depth and fineness of conception in his

work. In contrast to Schmidt, it was in his portraits—the Empress Maria Theresa, Prince Kaunitz, etc.—that Schmutzer was at his weakest. Schmutzer's reputation rests on his engravings after pictures by Rubens; he renders their character with great success on the whole, if we overlook his somewhat academical treatment of the nude. His technique is robust and brilliant, but his method of setting his lines is too aggressive and mechanical. Schmutzer trained a number of pupils, and for a long time remained a powerful influence among the engravers of Vienna. No artist of special distinction appeared among his followers, yet one must give special mention at this point to Adam Bartsch (Vienna, 1757—1821), the author of the "Peintre Graveur," who with remarkable technical skill executed a number of etchings after the old and later masters, as well as some line-engravings.

Somewhat isolated from the recognised schools is Johann Friedrich Bause of Leipzig (1738—1814) who selected Schmidt and Wille as his patterns, but otherwise was entirely self-educated. Bause's principal claim to honour lies in his vigorous reproduction of the portraits of Anton Graff, and in the fact that he has handed down to posterity the features of many of his contemporaries with great naturalness and truth to life. One finds least pleasure in his engravings after Mengs, Dietrich, and others.

A successful exponent of French principles was Gotthard von Müller (1747—1830), who worked in Stuttgart, and belonged to the group of engravers inspired by Wille. It was his keen endeavour to combine the fluent technique of the earlier Netherlandish engravers with the brilliant execution of his contemporary Bervic, and he sought also

to borrow from the English engraver, Strange, something of his soft treatment of flesh. Müller's portrait of Louis Galloche after Tocqué, and his large, finely handled portrait of Louis XVI after Duplessis, may count among the best results of this French and German union. His

Fig. 123. Johann Friedrich Bause : Portrait of J. G. Sulzer (detail).

'Battle of Bunker's Hill,' after Turnbull, ranks as one of the most successful reproductions of more modern paintings. At a later period Müller, with great detriment to his fine talent, fell under the influence of the classical revival among contemporary Italian engravers, as is shown by his 'Madonna della Sedia,' etc.

Gotthard von Müller's talent was inherited by his son. Friedrich Wilhelm Müller (1782—1816) was the most gifted and brilliant upholder of the stern conviction that the great province of engraving lay in the reproduction of compositions by the classical masters of Italy. His first important work, 'St. John the Evangelist,' after Domenichino, shows all the strength as well as the weakness of his school; the artificial arrangement of the line-work and the conventional machinery by which the whole result is built up are entirely out of keeping with the qualities of the painting and the style of the original reproduced. Müller's 'Sistine Madonna' was for long esteemed as an undeniable masterpiece of modern engraving and as a faithful interpretation of Raphael's art. The print is undeniably harmonious and striking, though Raphael's sense of style is never really grasped, but is merely transferred to the copper with a soft sentimentality absolutely alien to the spirit of the original.

One succeeds best in coming to a right appreciation of this and similar reproductive engravings by keeping strictly before one's eyes the fact that the spirit of the period has stamped its own peculiar mark on these and on every other product of the time, and by disregarding as far as possible the originals on which the engravings are based. Müller's example was completely fatal to the less talented engravers who succeeded him. After long suffering under the spell, German engraving is only now beginning to free itself from the mannerism into which it was beguiled by Bervic, Wille, and Müller.

During the eighteenth century in Germany etching was practised by numerous painters as well as by professional etchers, and in the art history of the time it deserves an important place.

The originator of an almost new class of work in etching was Johann Elias Ridinger (1695—1767), who worked at Augsburg and for a time at Regensburg, and may be described as the classical artist of hunting scenes. He pictures the quarry now browsing quietly, now in terror-stricken flight, and again at the moment of its death. Ridinger's special skill lies in his power of correctly rendering moments of intense interest and active motion, and it is this correctness that has made his reputation among lovers of the chase. Yet Ridinger's is only a mediocre talent. His knowledge of the form and anatomy even of the animals most frequently portrayed by him is superficial and limited. In the delicate expression of animal character Ridinger is never successful: his hounds have always the same inexpressive grimace, the same lack of character, whether at rest or in the full heat of the chase; his birds are always clumsy and ill-drawn. His lack of genuine skill is particularly apparent when he departs from his usual class of subject and undertakes to draw direct from nature animal forms, such as lions, of which he has little knowledge. His method of drawing is firm and forcible; he uses a broad needle and bites his plate deeply; he cares nothing for half-tones and qualities of colour. His prints sufficed admirably to fulfil their purpose in the satisfaction of a public want, as is shown by their continuous popularity till the present time. His collected work shows a total of nearly 1,300 prints. Among the best of these are the extremely typical series of 'The Pleasure of Princes' and 'The Description of Wild Beasts.' In twelve folio-sized prints he treated the story of the 'Fall of Man' as an opportunity for the display of the crowds of wild animals that filled Paradise.

Christian Wilhelm Ernst Dietrich (born at Weimar 1712,

died at Dresden 1774) won much admiration among his contemporaries, who saw in him the spirit of the seventeenth-century Dutch artists revivified. To-day he appears to us a poor imitator of the period from which he has slavishly adapted both style and method of composition. His etching shows a fluent and yet always forcible manner that, like his painting, bears an outward resemblance to Dutch work. For biblical subjects Dietrich usually chooses Rembrandtesque motives, and even ventures to vie with the 'Hundred Guilder' print by producing a large etching of the same subject. In peasant genre he is at the beck of Ostade; he never records the result of original observation; everything is supplied at second-hand. In spite of all this Dietrich is by no means an unimportant artist; but he was essentially receptive and impressionable, and reminiscences of others' work were a perpetual stumbling-block in his path. The numerous states through which Dietrich made his etchings pass have given them among connoisseurs and collectors much greater attention than they deserve.

Among the etchers of this period Salomon Gessner, of Zurich (1730—1788), must not be omitted, even though he can only be mentioned as an amateur. The etched illustrations with which he decorated the editions of his "Idylls" are weak in drawing, but they possess a certain naïf charm, that amid the vogue of French artificiality came like a fresh breeze from nature, and enlisted many admirers for Gessner's art.

Contemporary with Schmidt in Berlin, but absolutely independent of him, was working the most original artist whom eighteenth-century Germany has to show. This was Daniel Chodowiecki, who was born at Danzig in 1726, and died at Berlin in 1801. Beset by many difficulties,

and largely self-taught, he managed to obtain some training as an artist, worked at miniature and enamel painting, and about the years 1756 to 1758 began to give his attention to etching. Without ever having been in France, Chodowiecki is to be reckoned a pupil of the French schools, inasmuch as it was from French illustrators and painters of contemporary manners that he learned his *milieu*. Chardin, Eisen, Moreau, Saint-Aubin, were Chodowiecki's models, but the resemblance is only superficial, a matter of outward form and technical treatment; by the atmosphere of French art Chodowiecki was never influenced. With keen observation and with an extraordinary talent for the analysis and expression of character, he sought his subjects amid his native surroundings. In this way Chodowiecki won a unique reputation as the illustrator of the domestic life of the Prussian people and of Berlin society in the second half of the eighteenth century. The outward appearance of the classes he depicted was perpetuated by him in a much more faithful and unbiassed spirit than was the type of French society by the Parisian illustrators. Chodowiecki never attempted to deny the essentially honest and middle-class traits of his models and their surroundings; in fact he seems to accentuate them in deliberate contrast to the lightness and laxity of the French illustrators of manners. The strength, as well as the limit of his talent, is shown in his power of seizing and giving life to natural incidents and characteristic situations. As soon as Chodowiecki applied himself to a picture whose scope extended beyond his immediate horizon he became dull and affected.

Between the years 1757 and 1759 Chodowiecki made intermittent and tentative experiments in etching single figures and groups, in which Chardin's influence is clearly

apparent. Eight years later began a period of regular unbroken activity with the needle. About 1767 Chodowiecki discovered in the illustration of pocket-books and almanacs the style of subject which was soon to make him so popular an artist. As a rule he drew on the copper from light pencil sketches with the utmost sharpness of detail, even in a tiny head. His method of working with a certain regularity of line, somewhat as if he were using a burin, brings a recollection of Moreau, but he never reaches the same brilliancy of effect that Moreau obtained. The finer gradations of tone and the finishing touches were all given with the drypoint. If Chodowiecki used the burin at all, it was only to a very small extent. So long as he was occupied with quite small plates his work invariably had an appearance of freshness and truth, and his drawing was correct and natural; his art failed him in pictures where the figures were of any size. Prints such as 'General Zieten sitting in the Presence of his King' and its companion piece, 'Zieten sleeping before his King,' are dull and clumsy,

Fig. 124. Daniel Chodowiecki: Illustration to Lessing's "Minna von Barnhelm."

recalling the popular broad-sheets depicting the same persons.

In his illustrations (fig. 124) to Lessing's "Minna von Barnhelm" (1769) Chodowiecki first entered on the theme of middle-class genre which was so eminently adapted to his genius. The success of these illustrations was so complete that an immediate reissue of the twenty-four etchings became necessary. His illustrations made in 1771 for Gessner's "Idylls" show the artist at the highest pitch of his technical capability. In their brilliance of effect they have almost the appearance of delicate line-engravings.

From this time till the close of his active career there was no sign of falling-off in Chodowiecki's work. In his print 'A Painter's Studio' we see the artist himself seated at a table drawing, while his family are grouped about him sharing the same room—a true and realistic picture not only of German middle-class life but of the artist's method of work and of his natural surroundings. In this etching, and indeed in every print where Chodowiecki pictures what has passed before his own eyes, he shows his best side, his clearness of perception, his power of grasping a situation. When, however, as in many of his illustrations, he endeavours to point a moral, the result is an unpleasant feeling of dull and sober pedantry. It is only fair to add that to a large extent this is due to the books which he had to illustrate.

Chodowiecki's drawing seems to grow sharper and more definite in proportion to the smallness of his subject, as is shown by his sketches on the borders of his plates. Such sketches are usually small figures and minute scenes scratched lightly with the needle at the side of the picture proper. They allow free play for all the fantastic ideas that seek escape from many an artist's brain in the

course of his work, and in Chodowiecki's case they form not the least charming part of his inventions. In these marginal sketches Chodowiecki records notes that have sometimes a close, and sometimes a remote, reference to his main subject. In his case, moreover, they serve to mark the early impressions of his plates, for before printing the actual edition he was always accustomed to burnish off these marginal notes. Chodowiecki was particularly fond of issuing his prints in numerous states. He was not, however, always induced by artistic motives to make his many little alterations; there can be no doubt that he had before his eyes the collective instinct, with its insatiate desire of possessing every possible state of each different print.

Das junge Mädchen
Wie?
Was sagten sie, Papa? Sie haben sich versprochen.
Ich soll erst vierzehn Jahre seyn?
Nein, vierzehn Jahr und sieben Wochen.

Fig. 125. Daniel Chodowiecki: Illustration to Gellert's "Fables."

Daniel Chodowiecki's brother Gottfried and his son Wilhelm worked for some time as his assistants. In their comparatively few original etchings they appear as his unmistakable followers.

Working at the same time in Berlin was Johann Wilhelm Meil (1733—1805), an extraordinarily prolific

etcher. Possessed of a natural genius for ornament, he was quick in the latter part of his career to adapt himself to the changes of fashion and to make a cunning return from the rococo style to the classical revival which came into vogue from France. Allegorical and mythological book-illustrations and vignettes form the principal part of his achievements. On the whole Meil differs considerably in manner from Chodowiecki, but his illustrations to Engel's "Mimik" and Nicolai's "Sebaldus Nothanker" show a fine grasp of character. He works with a light and pliant touch, and his prints are bright and pleasing. At times Meil etched after Bernhard Rode and other artists. The total number of his plates is more than a thousand.

Christian Bernhard Rode (1725—1797) is the single painter in the Berlin art circle of this period who comes into notice as an etcher as well. He, too, received his training in Paris, and in his mythological compositions there is a flash here and there of the gay spirit of rococo, but the remainder of his work is dominated by the calm severity of the academical ideals which were now gaining ground. In the technique of his etchings Rode seems to have chosen Tiepolo as his model. He uses the needle with great breadth and freedom, accentuating only the prominent features of his subject, sometimes with a remarkable effect of colour. His prints, amounting to about two hundred and fifty, some of very large size, usually deal with subjects from the Bible and from the history of the Middle Ages. Among his best and most careful work are his etchings after Schlüter's sculptures, particularly that after the 'Head of a Dying Warrior' at Berlin (fig. 126).

Daniel Berger (Berlin, 1744—1824) covered a large amount of ground both as engraver and as etcher, and is one of the few artists in Germany who practised stipple

with any success. It was only rarely, however, that Berger rose above a certain mediocrity. He executed numerous book-illustrations, showing himself a loyal adherent to Chodowiecki. His work is vigorous and striking, and is quite uninfluenced by the technical weakness which was already prevalent in the engraving of his time.

Fig. 126. Bernhard Rode: 'Head of a Dying Warrior' (detail).

The etchers who worked in other parts of Germany fall even less easily into definite groups than those of Berlin. Ferdinand Kobell (1740—1799) studied under Wille in Paris, and worked at Mannheim and Munich. His etchings are usually small landscapes, in which he follows Ruisdael, Everdingen, and Waterloo, always viewing nature as though with the eyes of his predecessor. In this

respect he is somewhat akin to Dietrich. Friedrich Oeser of Leipzig (1717—1790) resembles the older Dutch etchers in his closeness and precision of execution, but his art has no other connection with theirs.

Franz Edmund Weirotter (1730—1771) is one of the most fertile landscape etchers of the period. After studying under Wille in Paris he worked in Vienna, producing numerous landscape plates mainly after old masters such as Van Neer and Van Goyen, who gave a favourable

Fig. 127. Ferdinand Kobell: Landscape.

opportunity for the display of his sound technical ability. Karl Wilhelm Kolbe (born at Berlin 1757, died at Dresden 1835) inclines towards the masters of classical landscape in his numerous and finely handled plates. He is eminently skilful in rendering luxurious vegetation, without, however, having any real understanding of plant form and without rising above a conventional treatment of foliage. Of the same type is Johann Georg von Dillis (Munich, 1759—1841). Johann Christian Reinhardt (1761—1847) worked mainly in Rome, but remained in close relationship to the

art of his native land. As a sympathetic and skilful etcher of Italian landscape scenery Reinhardt occupies a prominent place in his period. His numerous plates belong for the most part to the early period of his residence in Rome. At the beginning of the nineteenth century etching still had many supporters among German artists.

Fig. 128. Franz Weirotter: Landscape.

Johann Christoph Erhard (1795—1822) and Johann Adam Klein (1792—1875) still maintained the traditions of the older generation at a time when new methods and new ideas were gaining ground in Germany, and etching so declined that in our own days it has had to undergo, as it were, a fresh discovery.

IX

ENGRAVING IN SPAIN

PRIMITIVE engravings actually in existence lead one to the conclusion that the art of engraving was practised in Spain as early as the fifteenth century, though perhaps only to a limited extent. The National Library in Madrid possesses a modern impression from an old plate with scenes of the lives of Christ and of Eulalia, the patron saint of Barcelona. It is a roughly executed engraving, and bears in the under margin the signature "Fr. Domenech 1488." Fr. may be read as a contraction for Frater, and it is conjectured that the engraver was a Dominican who obtained his knowledge of the art in Italy. In the Madrid collection are also some other evidences of Spanish fifteenth-century engraving, among them a small folio print picturing with a simple and primitive treatment Charles, Prince of Viana, a popular saint and hero, beneath a Gothic canopy, with two Spanish coats of arms above. Even more awkward and almost crude in style are a 'Wheel of Fortune' and a 'Tree of Life,' which show a distinct relationship to an engraving by the German Master of the Banderoles. Distinctly finer in drawing and in technique are three playing-cards in the Berlin Cabinet somewhat akin to the work of the better Italian masters of this period. They represent the King, Queen (fig. 129), and Knight, and, as a mark of the different suits, the

figures bear in their hands round shields with a Spanish coat of arms and the inscription Valenzia.

Fig. 129. Spanish Master, fifteenth century : Playing-card.

These primitive examples point to the definite existence of engraving during the latter part of the fifteenth century.

The existing fragments can represent only a small portion of the prints originally produced, and in view of this it is the more remarkable that there is absolutely no trace of engraving in Spain during the first half of the sixteenth century. It is only towards the close of this period that single engravers of title-pages or pictures of saints begin to appear, such as Francisco Hernandez and Pedro Román. The seventeenth century is somewhat richer in engraved work. We meet with a fair number of names of engravers cropping up in different parts of Spain, most of them hardly to be ranked as artists, but rather as mere journeymen engravers, working on the commercial production of titles for books and of popular representations of saints. Besides native Spaniards there appear some engravers of Netherlandish or German origin, such as Cornelio Boel, working at Madrid in 1616, and Juan Federico Greuter, a member of a Strasburg family of artists, who appears at Madrid in 1654.

The high achievement of Spanish painting in the seventeenth century was without any influence on engraving. Unlike the artists of the north, Spanish painters of this century took no interest in engraving and etching, and never recognised their value or their possibilities. One is inclined to doubt the genuineness of isolated etchings, or rather experiments in etching, attributed to the famous artists of Spain, such as the etched portrait head of Olivarez ascribed to Velasquez, the 'Crucifixion' said to be by Claudio Coello, and the various prints with which Murillo is credited. Better authenticated are some few etchings by artists of a lower rank, such as those in the "Principos para estudiar el arte de Pintura" ("The Art of Drawing and Painting"), 1691, by José Garcia Hidalgo, who was born in 1640, and worked at Valencia and Madrid.

It was not till the second half of the eighteenth century that engraving and etching in Spain acquired any real importance. Foremost among Spanish engravers of this date are Manuel Salvador Carmona (1730—1808), who received his training in Paris, and established a small school of engraving at Madrid ; and Pasqual Pedro Moles (1741—1797), who worked in Barcelona. Next in importance comes Carmona's pupil, Blas Amettler, and after him Francisco Muntaner, Fernando Selma, Bartolome Vasquez, and Vincente Mariani, all working together during the second half of the century. Thomas Lopez Enguidanos (born in 1773) produced some effective work in Beauvarlet's brilliant style. Noteworthy as an etcher is Ramon Bayeu y Subias (Saragossa, 1746—1796), whose work shows the influence of Rafael Mengs and his school. The most famous, however, of all the native and foreign painters working in Spain during the eighteenth century is Francisco José de Goya y Lucientes (born in 1746, died at Bordeaux in 1828). His etchings form by far the most important part of his work, and he may have been directed to the process by his contemporary Subias. In some spirited reproductions of paintings by the old masters of Spain ('Bacchus and his Companions,' portraits of Spanish rulers on horseback, 'Las Meninas,' after Velasquez, etc.) he appears to have based his style on that of Tiepolo. At a later period his technique became more individual and his execution nervous and hasty, while he frequently employed aquatint to gain additional strength. His prints, repulsive and fascinating, leave an indelible impression on the mind of every one who beholds them, whether the artist depicts gruesome incidents with awful realism, or gives free play to his fantastic imagination. Goya was the inventor of a branch of art peculiarly his

Fig. 130. Francisco Goya: From the series of 'Caprices.'

own, which may be described as satire carried to the utmost verge of cruelty, brutality, and ugliness. His series

of plates that appeared under the titles of 'Caprices' and 'Proverbs' lead one amid mysterious and allegoric scenes and through the wildest errors and the deepest pathos of human life.

The miseries of war have never been pictured so vividly by Callot, or any other artist, as by Goya in his 'Disasters of War.' The series was inspired by the French invasion of Spain, and was so pregnant with horror that it was not till long after Goya's death that any one ventured to give it open publication.

X

COLOUR PRINTS

PRINTING in colours from engraved copper plates, in line, etching, stipple, or any other method, may be accomplished in two different ways. A print in colours may be produced by means of successive superimposed printings from several copper plates, or by a single printing from one plate.

The discoverer of the method of colour-printing from several plates was Jacob Christoph Le Blon, born in 1667 at Frankfort. Originally a miniature painter and engraver, Le Blon began to busy himself in Amsterdam about 1710 with the problem of printing in colours. His aim was to reproduce by engraving the effect of oil-painting. We know very little of his career or of the periods at which his existing works were produced. In the production of his colour prints Le Blon employed from three to five plates, which he executed as a rule in mezzotint, but sometimes in engraving or etching, and frequently in a combination of various kinds of technique. The different plates used for each print were of exactly equal size. On the first plate everything was engraved that in the finished picture was intended to give a yellow colour or half-tones containing yellow, on the second plate those parts which were to appear blue, and on the third plate the reds. Green was produced by superprinting blue upon yellow; brown

by the combination of red and yellow, and so on. The simultaneous employment of these colours on white paper in the manner indicated permits the reproduction, at any rate in theory, of all the colour tones that appear in nature; but in practice Le Blon and his immediate followers were obliged to call in the assistance of a black or deep-brown plate for their deepest tones. From Amsterdam Le Blon went to London, where he applied his discovery to anatomical illustrations etc., with good results. He then travelled to Paris, received there the grant of a royal patent in 1740, but died in the following year. Le Blon's work is extremely uneven. His colouring is remarkably pale, and where he worked on his plates with etching-needle or burin, as in the life-size half-length portrait of Cardinal Fleury, there is an entire lack of gradation of tone. His colour prints, which depend on a basis of mezzotint, produce a stronger and better result. Foremost among the prints of this kind is his portrait of George II, without doubt executed in London, where Le Blon in making his plates could obtain the help of the distinguished mezzotinters there established. In the portrait of George II the effect of a painting in rich luminous colouring is astonishingly well obtained, and this remarkable work remains unsurpassed of its kind as a colour print to the present day. Separate portions, like the peruque, are worked with the graver. Perhaps the best impression of this print is that preserved in the Berlin Museum. The life-size head and shoulders of Louis XV, probably executed in Paris, does not exactly fail in artistic merit, but the colouring is pale and lacking in harmony. Le Blon fell into the other extreme in his reproductions of paintings by old masters. In these the shadows almost always appear too heavy, and disturb the full

harmony of the effect. Moreover, these larger plates are frequently spoiled by a coat of varnish, intended to make them resemble oil-paintings (*e.g.* Rubens' 'Children,' Correggio's 'Angel,' etc.). In spite of all the zeal with which Le Blon pursued his ideas, he appears to have obtained successful results only in exceptional cases, and in reality never to have passed beyond the stage of experiment. No better success was obtained by his pupil Jacques Gautier Dagoty (1717—1786), who was inferior to Le Blon as an artist, and whose works are always heavy and unsatisfactory. Dagoty also reproduced the paintings of old masters. His son, Edouard Gautier Dagoty, had to struggle against a similar lack of skill amid similar difficulties; a good example of his colour-printing is his plate after Raphael's 'Madonna della Sedia.' Portraits by the two Dagotys never seemed to pass beyond the initial stages of the work, and always appear experimental. In fact, the great stumbling-block to all the French artists, Le Blon included, who practised colour-printing with a basis of mezzotint, was that they never had any real grasp of the art of mezzotint, and that in Paris neither artists nor printers could be found who had obtained any mastery of the art. The tendency of the mezzotint plate to fail beneath the wear and tear of printing was another notable hindrance to the development of this branch of colour-printing.

The appearance of the aquatint process made it possible to use plates which possessed every quality essential for printing in colour. The inventor of aquatint was the painter Jean Baptiste Le Prince (1733—1781), who perhaps stumbled originally on the process by mere accident, and employed it in the facsimile reproduction of some wash-drawings made by him during a journey in Russia. Other

artists before Le Prince had sought, though with little success, some means of rendering on copper the effect of drawings in bistre or sepia. The first successful application of Le Prince's discovery to colour-printing was made by François Janinet (1752—1813). Janinet styles himself, on an otherwise unimportant plate, the discoverer of a new process—"Gravé à l'imitation du lavis en couleur par F. Janinet, le seul qui ait trouvé cette manière."

In colour-printing Janinet displayed a many-sided and resourceful talent. He had the knack of giving full value to the breadth and hastiness of a water-colour sketch, such as the landscapes of Hubert Robert, as well as to the smooth polish and enamel-like finish typical of the popular miniatures of the time, as in his portrait of Dugazon the actress. At the same time Janinet's colour prints are never slavish imitations of original paintings, like some modern chromo-lithographs, but are always artistic translations adapted with sympathy to the technical means at his hand. The execution, indeed, does not always show equal care, but much of his work may have been hastily done to meet market demands. The highest place in Janinet's work is taken by his pictures of the manners and morals of his time. These are nearly always remarkably successful in drawing and in colour effect as well; but in colour-printing, as in all engraving, it is only the best and most successful prints that show the real merit of the work. A brilliant example of Janinet's work is his portrait of Marie Antoinette in a rich border printed in gold and colour. Janinet also reproduced a series of water-colour drawings by Adriaen Ostade, rendering the colour-scheme of the originals with great fidelity and charm.

Janinet's pupil, Charles Melchior Descourtis (1753—1820), is somewhat inferior to his master in power of

draughtsmanship, but his best works show great tenderness and delicacy of colour. Descourtis' 'Village Festival' and 'Village Fair' have quite the effect of finely finished water-colour drawings.

Louis Philibert Debucourt (1755—1832) is the greatest master of colour-printing. He not only obtains the greatest perfection of technique, but his work has a particular value in that he uses his own original compositions designed from the first with a view to their effect as colour prints. His prints, on this account, possess a higher measure of individual merit, with greater unity of design and conception, than those of his fellows. During Debucourt's best period, lasting only till about 1800, his drawing is full of spirit, and his plates render with verve and humour the outdoor appearance of the Paris *beau monde* at the close of the eighteenth century. The 'Promenade in the Gallery of the Palais Royal' is rightly considered Debucourt's greatest work. It gives an unsurpassed and convincing picture of the gaiety and the fashionable costumes of the high society, or what considered itself the high society, of the time, with possibly less suggestion of caricature than at the first glance one is inclined to assume. While this print shows a bright interior with a soft diffused light, its almost equally remarkable companion piece, the 'Public Promenade,' reveals no less resource in rendering the effect of bright sunlight glittering beneath an open roof of foliage. Debucourt's mastery of the complicated technique of colour-printing is specially displayed in the absolute freedom with which he produces his colour effects; almost every one of his plates shows a fresh system of colour, always eminently suitable and always harmonious. Among his best prints, besides those mentioned, are 'The Minuet of the New Bride,' 'The New

Year's Wish,' 'The Grandfather's Birthday,' a portrait of the Duke of Orleans, etc.

Pierre M. Alix (1762—1817) was a diligent and usually capable craftsman, but an inferior artist; he produced an immense amount of work, mainly portraits of contemporary personages.

All the details of the actual colour-printing processes employed by the artists of this period are unknown, and cannot always be ascertained with sufficient certainty from the prints still in existence. Many of the artifices employed in printing with several colours remained secrets of the craft, and disappeared into oblivion as the art vanished after the opening of the nineteenth century. The unsuccessful trial proofs, which must doubtless have been very numerous in this process, appear to have been always destroyed; on the other hand, successful examples were often helped out by the addition here and there of touches of colour applied by hand with extraordinary cunning and often scarcely discoverable.

Count Caylus (1692—1765), a many-sided amateur and patron of art, had helped by means of his extensive publications to rouse an interest in the drawings of the old masters. Engravers were eager to perfect some method of producing imitations of such works of art, for which the various newly discovered processes and the art of colour-printing were peculiarly adapted. The reproduction of drawings and sketches by old and modern masters formed a recognised province for artistic energy, and collectors were inspired with a keen desire for such imitations. In rendering the character of drawings in red chalk or charcoal, and wash-drawings in Indian ink or sepia, various combinations of etching, aquatint, stipple, and the crayon manner were employed to give the

required effect. Occasionally wood blocks were also used in the production of broad surface tints and to give a tone to the paper. The advent of the crayon manner was particularly efficacious in smoothing the way for the reproduction of drawings. Its inventor was Jean Charles François (born at Nancy 1717, died at Paris 1769). He conceived his first idea for the process while living in great poverty at Dijon, and brought it to perfection in Paris. In receipt of an annual pension from the king, he produced a series of plates after the old masters, reproductions that for the time were wonderfully true to the originals, and were an admirable attempt to render the character of chalk drawings. At the same time the new process did not altogether fulfil the high expectations which it had inspired, and this fact no doubt contributed to François' early death. François was no mean artist, and possessed extraordinary genius for the technical side of engraving. One of his plates is a portrait,

Fig. 131. Jean Charles François : Portrait of J. F. Denis (detail).

which shows almost every possible method of treating the plate—line-engraving, aquatint, and the crayon manner—all of them wrought into such harmony that at first it is scarcely possible to distinguish the different technical methods in separate parts of the plate.

A genius akin to his was possessed by Louis Bonnet, who worked in Paris, and for a time at St. Petersburg. He was skilled not only in reproducing simple drawings done in two colours of chalk, but he could render a full scheme of pastel colouring with such illusion that one almost seems to see in his print the actual grain and texture of the pastel. Bonnet was particularly famous as the discoverer of a white colour material which he applied to the plate in a final printing, obtaining by this means much more favourable results than by the ordinary conventional method of using the untouched surface of the paper to indicate the high lights. Since his day no one has been able to print satisfactorily with pure white, and even Bonnet could not avoid retouching with the brush. Bonnet's work amounts to about five hundred and sixty prints, among them a large number of studies of heads and figures after Boucher and other masters, some of them with a rich framework printed in gold, making them rather an article of commerce than a work of art.

Bonnet was followed by Gilles Demarteau (1729—1776), also working in Paris. He employed the crayon manner with considerable skill in his reproductions of slight sketches by Boucher, Huet and Eisen.

Cornelis Ploos van Amstel (1726—1798) was engaged at Amsterdam in preparing and publishing reproductions of drawings by the old Dutch masters, but his work was that of a leisured amateur, intended more to satisfy his artistic instincts than as a source of profit. In

printing he frequently used a series of copper plates, and had all kinds of devices at his command. His facsimiles, published in 1765, show by far the most perfect result obtained by the technical processes known at his time. Van Amstel's plates passed into the hands of his pupil and relation, Christian Josi, who published in London a "Collection d'Imitations de Dessins d'après les principaux Maîtres Hollandais et Flamards, commencée par C. Ploos van Amstel, continuée et portée au nombre de cent morceaux' (1819).

The interest in drawings and prints by the old masters caused a demand in London for several handsome volumes, like this by Josi, with reproductions in various processes of engraving and colour-printing. Among these may be mentioned the "Collection of Prints in Imitation of Drawings" (1778), with plates by Bartolozzi, Ryland, S. Watts, and others. Another noteworthy book of this class is the "Imitations of Original Drawings by Hans Holbein," published in 1792, with eighty-four plates in colour, nearly all of them by Bartolozzi. Other engravers who worked on colour reproductions of this type were C. M. Metz, A. Cardon, P. W. Tomkins, L. Schiavonetti, and F. C. Lewis.

A prominent colour-printer in Germany was Johann Theophilus Prestel (1739—1808), who worked in conjunction with his wife and his daughter, both named Catharina. In response to the growing appreciation of art, they made it their object to render the drawings of the old masters of all schools readily accessible in good reproductions. The facsimiles published by the Prestel family of the Praun Collection at Nuremberg (1778—1780) and of other smaller collections naturally lose something of the spirit of the original drawings, but are none the less excellent and charming reproductions.

In the latter half of the eighteenth century the process of producing colour prints by means of one printing from a single plate was brought to great perfection. The process has little in common with the method of colour-printing with several plates. The ordinary means of printing a single plate in black ink is to cover with ink the whole surface of the plate; but to print in colours from a single plate, it is necessary to apply separate colours to the different portions of the engraving, so as to obtain exactly the required result in the print; trees must be inked with a green colour, the earth with a brown, faces with a flesh colour, and so on. This practically amounts to painting the copper plate. Each colour is applied with a small pad to its proper portion of the plate, and the superfluous colour is wiped from the smooth surface just as in ordinary printing with black ink. The plate is then printed in the usual manner. Any plate one wishes may be printed in colour by this means, whether it be worked in mezzotint, line-engraving, or any other process. Since all the colouring is done on the plate itself the success of a colour print depends entirely on care and skill in applying the colour and in printing. Moreover, since only one layer of colour can be applied to the paper, it is only possible to give the effect of separate local colours without the depth of tone that can be produced by superimposing several tints, as is the case in printing with several plates, or even with successive printings from a single plate. In spite of the difficulties and limitations of the process, some remarkably pleasing work in colour-printing with one plate was done by the engravers of the eighteenth century. At the same time it is but right to add that much inferior and poor work was also produced.

Hercules Seghers (see p. 167) seems to have been one of the first to conceive the idea of printing in colours from a copper plate. By using blue, brown, and green inks, and by printing in various successive light tones, he gave his landscape etchings the appearance of sketches in colour. Towards the close of the eighteenth century colour-printing was also used with some success by Peter Schenk, an engraver and publisher (born at Eberfeld 1645, worked at Amsterdam, died 1715?). He produced a series of line-engravings and mezzotints, flower and figure pieces, landscapes, birds, etc., printed in somewhat hard, yet not unpleasing schemes of colour, with considerable technical facility.

While colour-printing with several plates was practised exclusively in Paris, single-plate colour-printing gained extraordinary popularity in England in the latter part of the eighteenth century, its mainstay being the stipple method introduced by Ryland. By a careful application of colour stipple engravings will yield a charming effect with delightfully soft and broken tints. Ryland and Bartolozzi caused a revolution in the print trade and created an unequalled market for colour prints. Beautiful prints in colour were produced not only from their plates, but from those of their followers, T. Burke, T. Cheesman, C. Knight, P. W. Tomkins, W. Dickinson, W. Nutter, etc. At the same time the market was flooded with popular prints more or less extensively touched up with water-colours to hide their deficiencies. Even in the best colour prints, however, touches of water-colour were used to heighten and indicate details that could not easily be rendered by means of the copper plate. A noteworthy feature in the history of colour-printing in England is the large number of genre, hunting, and sporting scenes.

Coloured mezzotints after Morland by J. R. Smith, W. Ward and others have always been deservedly popular, and at the beginning of the nineteenth century were extensively exported to the Continent.

In Germany colour-printing was practised about this time to a less extent than in England, but some excellent results were produced that show great technical merit. One may note the coloured mezzotints of Johann Peter Pichler, of Vienna, and the coloured stipple engravings of Heinrich Sintzenich and Daniel Berger of Berlin. The advent of lithography crushed engraving almost out of existence, and colour-printing from copper plates became a lost art.

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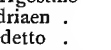
Windsheim, Hans (Master ) . . . 47
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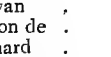
*Zasinger, Matth. (Master ) 47
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Printed by Hazell, Watson & Viney, Ld., London and Aylesbury